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The Musical Times.

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As we drew a little nearer, and saw the whole adjacent prospect lying a straight low line under the sky, I hinted to Peggotty that a mound or so might have improved it; and also that if the land had been a little more separated from the sea, and the town and the tide had not been quite so mixed up, like toast and water, it would have been nicer. But Peggotty said, with greater emphasis than usual, that we must take things as we found them, and that, for her part, she was proud to call herself a Yarmouth Bloater.

When we got into the street (which was strange enough to me), and smelt the fish, and pitch, and oakum, and tar, and saw the sailors walking about, and the carts jingling up and down over the stones, I felt that I had done so busy a place an injustice; and said as much to Peggotty, who heard my expressions of delight with great complacency, and told me it was well known (I suppose to those who had the good fortune to be born Bloaters) that Yarmouth was, upon the whole, the finest place in the universe.

I never hear the name, or read the name, of Yarmouth, but I am reminded of a certain Sunday morning on the beach, the bells ringing for church, little Em'ly leaning on my shoulder, Ham lazily dropping stones into the water, and the sun, away at sea, just breaking through the heavy mist, and showing us the ships, like their own shadows.—*David Copperfield.*

In order to enjoy a quiet look round, the visitor to Great Yarmouth should steer clear of its seasons—the 'herring' and the 'holiday' times. The high-water mark of enjoyment will be reached if, like the present writer, he should select a bright day in early May. Then the town of Peggotty and the land of Ham are seen at their best, and the sojourner there, as he inhales the invigorating ozone and gazes upon the glinting waters of the mighty deep, fully endorses the opinion of Steerforth that Yarmouth is 'a good, queer' place, which, however, can no longer be regarded as an 'out-of-the-way kind of hole.'

The history of Yarmouth may be briefly told. That it was a place of considerable commercial importance at Domesday is proved by the fact that seventy burgesses were then and there recorded. Henry I. appointed a provost as governor, at which time the population had grown to 'a great multitude'; and King John granted a charter of incorporation, making Yarmouth a free borough and conferring many privileges in consideration of a fee-farm rent of £50, which is still paid to the Crown. In 1261 Henry III. permitted the inhabitants to enclose the borough with walls and moats, and he granted 'a gaol for prisoners and malefactors, according to the laws of this

land . . . commonly called by the name of the Tolhouse.' This building, which remains to this day, is now a show-place where visitors may descend into the old dungeon, the scene of Sarah Martin's labours, and peer into the cells where condemned prisoners were incarcerated. Although over 7,000 inhabitants are said to have died of the plague in 1348, Yarmouth supplied Edward III. with more ships and men for carrying on his wars than any other place in the kingdom. The good people of Yarmouth are now more peaceably employed in their various useful avocations, not the least important of which is the herring-fishing industry. Michael Drayton, in Part 2 of his 'Poly-Olbion' (1622), says of it:

Whose fishing through the Realme, doth her so much
renowne,
Where those that with their nets still haunt the boundless
lake,
Here such a sumptuous feast of *salted Herrings* make,
As they had robb'd the Sea of all his former store,
And past that very howre, it could produce no more.



THE ARMS OF GREAT YARMOUTH.

In the autumn of every year many millions of herrings are landed at Yarmouth; for instance, during four months in 1902 (August 23 to December 20) the official figures gave a total of 611,379,418 herrings. Thomas Nash—who, by the way, was a native of the neighbouring town of Lowestoft—in his 'Lenten Stuffe' (1599), a burlesque panegyric of the red herring, says that the red herring (bloat) originated in this way. A Yarmouth fisherman, having caught more herrings than he could either sell or eat, hung some up in his smoky cabin. Some days afterwards he was astonished to find that they had changed their colour from 'white as whalesbone' to 'red as a lobster.' Nash concludes his eulogy of the bloat in these words: 'No more winde will I spend upon it but this—Saint Denis for Fraunce, Saint James for Spaine, Saint Patrike for Ireland, Saint George for England, and the Red Herring for Yarmouth!'

In regard to the town, its outstanding features are the Market Place, the Rows, and the Parish Church. Three acres in extent, the Market Place is one of the most spacious in the kingdom. Now devoted to sales and purchases of various kinds, its

site has been the scene of strange doings—men and women whipped at the cart-tail for punishment, bull-baiting and bullock-roasting. Here stood the stocks and pillory, and at the Market Cross (now demolished) banns of marriage were proclaimed in Cromwellian times. And what shall be said of those unique thoroughfares, the long narrow passages known as the Rows? The origin of the name has been conjectured as derived from *rhodio* (to walk), the Saxon *rowa* (a rank), and, what is a more probable source, the French *rue*, a street or lane. These Rows are 145 in number and their total length exceeds seven miles. Six feet is their average width, but the narrowest—Kitty Witches Row—is only 2 feet 3 inches wide. (Of this a photograph is given on page 512.) Each of these quaint alleys was formerly known by name, but in 1804 the Corporation decreed that they should be numbered. Some of the names were very curious—Pot-in-hand Row, Post Office Hall Row, Split Gutter Row, and Snatchbody Row; the only musical designation was Horn Row. Various theories have been put forth as to their peculiar construction. One is, the limited space within the fortifications when the early builders had to meet the demands of a rapidly growing population, many people being attracted to the town for the flourishing fishing operations therein carried on. Manship, the historian of the town, writing in 1619, regarded the Rows as a means of defence; he says 'every householder to his private dwelling hath of all necessities very convenient conveyance and the same in time of hostility, for the defence and safeguard of the town, is very meet and necessary, for one man against twenty, with shot and powder, is able to make resistance.' He goes on to say, in reference to their close quarters, 'yet is there not any more division in comeliness, to be by the eye discovered, amongst them, than unpleasantness to the ear in music, consisting of many discords which do make a perfect concord.' At one time these narrow passages were inhabited by the wealthy burgesses of Yarmouth, and many of the houses, now occupied by the poorer classes, have curiously panelled rooms, with decorated ceilings. Although the Rows are so narrow, they are kept beautifully clean and the inhabitants seem to thrive in their confined surroundings. Here and there flowers brighten the dreary brickwork of the houses—'wonderful nasturtiums and scarlet runners are reared from green boxes, filled with that scarce commodity, vegetable mould,' to quote from an article, entitled 'The Norfolk Gridiron,' in *Household Words* (edited by Charles Dickens) of April 16, 1853. In the same article we read:

They [the Rows] are the chosen locality of numerous little shopkeepers. If you want a stout pair of hob-nailed shoes, or a scientifically-oiled dreadnought, or a dozen of bladders, or a quadrant or compass, or a bunch of turnips the best in the world, or a woollen comforter and nightcap for one end of your person, and worsted overall stockings for the other, or a plate of cold boiled leg of pork stuffed with parsley, or a ready-made waistcoat, with blazing pattern and bright glass buttons—with any of these you can soon be accommodated in one or other of the paved rows.

Here, you have a board announcing the luxurious interval during which hot joints are offered to the satisfaction of a salt water appetite; from twelve to two no one need suffer hunger. . . . Elsewhere is the notice over the door that, within, 'Live and boil'd shrimps are sold BY THE CATCHER.' Shrimps unadulterated, caught and sold by the very catcher himself, the original article, and no mistake! *

Before making our way to the Parish Church, reference may be made to the ancient Waits of the town. In 1555 the Corporation resolved that 'there be three waits who could play upon the shalmes (or shawms)', that they were 'to have wages as the old waits had' in addition to the sum of 6s. 8d. for their livery, every member of the Corporation being required to contribute to their support. In 1577 the Corporation decreed that the Town Waits 'should begin their service at the Nativity of Our Lady and end at the Annunciation: and such as should refuse them their wages, were to be committed to prison.' They had a house assigned to them as, in 1639, 'the Waits' house was ordered to be repaired and let.' In 1695 the Corporation resolved not to suffer any plays or shows in the town unless 'the town music' was employed: two years later the bailiffs and justices were called upon to reform the Waits and prescribe rules for their future government. These musicians, then five in number, were required to play before the bailiffs for the time being upon St. John's Day, St. Michael's Day, and at the Waters; as also upon all scarlet days and other public feasts when their attendance should be required; and to play about the town in a body together on the morning of every Monday, Tuesday, Thursday, and Friday, from mid-September to the 1st of March yearly (the winter months!); their salary was £4, with a cloak, or livery, every seventh year. In the 14th century they played on the leads of the Staple Wood House—'every Sunday for the most part in summer season, after Evening Prayer ended, the Waits or Musicians of Yarmouth do resound forth several consorts of musical instruments, most melodious and delightful harmony.'

Yarmouth has the largest parish church in England! No wonder the townsfolk are proud of this distinction, and a warm welcome is sure to be extended to the Church Congress which is to meet for the first time in the town in October. This noble building, dedicated to St. Nicholas, was founded and built by Herbert de Losinga, one of the chief ecclesiastics at the Court of Robert of Normandy. He came over to England with William Rufus in 1087; in 1091 he became the last of the ancient bishops of Thetford, and in 1094 procured the transference of the see from Thetford to Norwich. Consecrated in 1119, this Norman church was much smaller than the present vast edifice. Only the tower piers and Norman windows in the tower remain, and the great piles on which the pillars rest are the oldest part of the church. Between the years 1190 and 1200, in the reigns of Richard Cœur de Lion and John, the

* For further details concerning these curious thoroughfares, see an interesting pamphlet entitled 'The ancient rows of Great Yarmouth,' by Mr. Edward J. Lupson, the venerable parish clerk.

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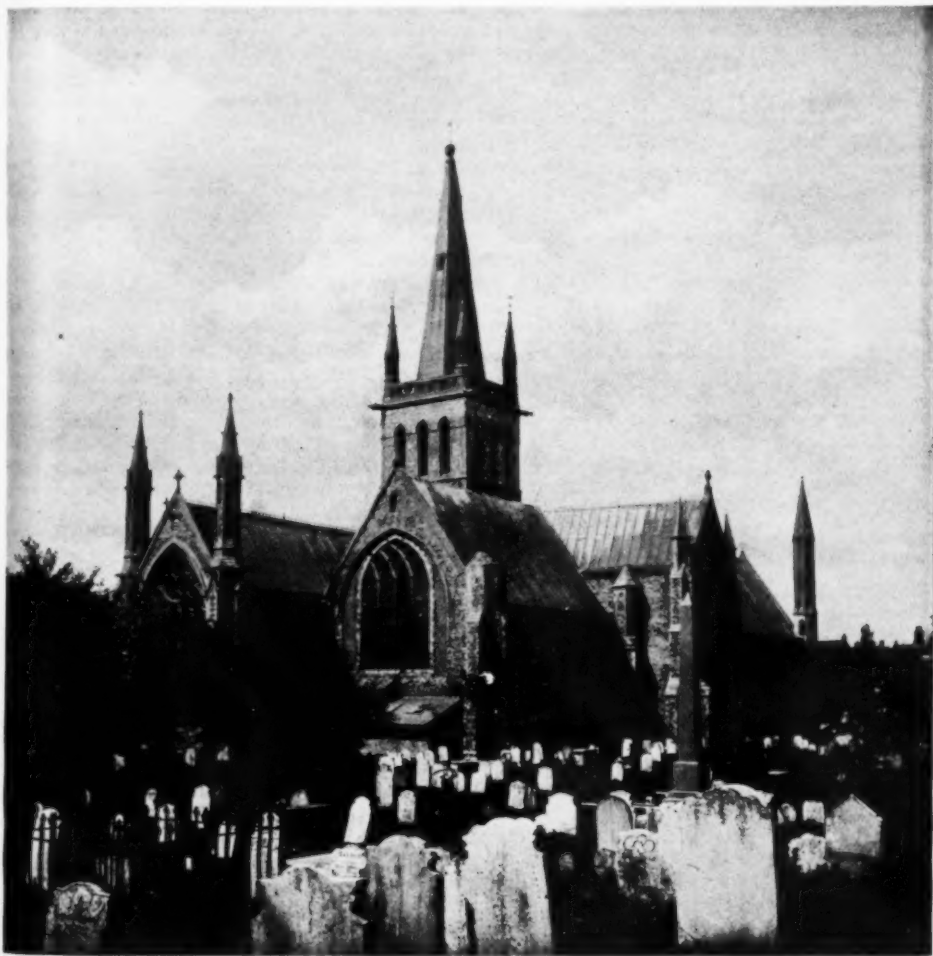
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church was enlarged by the addition of narrow aisles, about thirteen feet wide, the 'string course' of which may be seen above the outside of the nave arches, and by lengthening the building to the point where the font now stands. The length of the chancel at that time is unknown.

In the reign of Henry III. the church was still further enlarged by the erection of the present spacious north and south aisles consecrated in 1251. These aisles were built, not for congregational purposes, but to provide room for the private chapels supported by the religious guilds for which 'Greate Yermouthe' was famous, and which were then coming much into favour and practical use. There were no fewer than eighteen of these chapels in St. Nicholas, but unfortunately no plan of them has survived, and, except the merest fragments of piscinæ, aumbries, and canopies, they have been destroyed. Splendidly appointed and richly decorated, the windows of these chapels

were filled with priceless glass and the floor covered with costly sepulchral brasses of great magnificence. To this date (A.D. 1251) belongs the main porch. Thirty-five years later (1286), in the reign of Edward I., the chancel aisles were added and consecrated. The transepts were added between 1320 and 1330, therefore the church, which took about 225 years to complete, may be said to have assumed its present form in the year 1330. An enormous enlargement of the church, which would have made it as large as Gloucester Cathedral, was contemplated in the 14th century, but the 'black death,' which ravaged the town in 1348, put a stop to the building operations; the remains of the foundations of this proposed addition are still to be seen beyond the west door.

Much damage was done to the church in 1550-52 by the mistaken zeal of those who regarded beauty as inconsistent with true devotion, and for a hundred years the sacred edifice remained in a



ST. NICHOLAS PARISH CHURCH, GREAT YARMOUTH.

(*Photograph by Mrs. Alfred W. Yallop, Great Yarmouth.*)

very desolate condition. In 1649 the church was divided by great walls into three places of worship, the Independents taking the chancel, the chancel aisles, and sanctuary; the Presbyterians the north aisle; while the Church of England were allowed to use the nave and south aisle. Huge and unsightly galleries had to be erected by the church folk in their allotted part of the building in order to provide the necessary space for their congregations. Although at the Restoration the edifice again came into the possession of the Church of England, the great dividing walls were not removed until 200 years later (in 1864); the chancel and north aisle were practically unused and allowed to fall into a ruinous condition—indeed at one

history. In the year 1287, the sea flowed into the building to the extent of four feet and the town was flooded. For more than a hundred years during the 15th and 16th centuries, sacred dramas and mysteries were performed in the church. In 1541 'four merchant heretics created a great disturbance during service'; this was on October 28, and five days afterwards 'a merchant and shoemaker were fined 2s. each for selling a bag of white herrings in the Church.' Nelson visited Yarmouth on November 6, 1800, and went to the Parish Church, and as the great hero entered the building, 'See the conquering hero comes' was played on the organ.

Among the objects of special interest, the bowl of the font is the oldest, having been in the church for 700 years. In the centre of the south aisle wall is the tomb of Sir John Fastolf, the great warrior and a man of great influence in the reigns of Edward III. and Richard II.; he built Caister Castle and died in 1383. The finest window in the church, regarded from an architectural point of view, is the Early English window at the west end of the south aisle. The reredos was erected in 1880, and the remarkable pulpit (of which an illustration is given opposite) was completed in 1885 at a cost of £579 16s., from the plans of Canon Venables, whose enthusiastic labours on behalf of the church of which he was formerly vicar are worthily commemorated in this handsome feature of the building. At the west end is the famous whalebone seat, formed from a portion of the skull of a whale fifty-one feet in length, which was cast up by the sea close to Caister in 1582. In 1606 the churchwardens invested eight shillings in giving the whalebone (or the whale-skull) seat a coat of paint! For more than 200 years this curious seat stood just outside the church, but for a very long time it has occupied its present recessed position. Standing in the north transept is another curiosity—an ancient revolving reading-desk (see the photograph on page 516). This ingenious and useful contrivance enables the student before he applies himself to his studies to arrange the works of reference he may require, and then to bring any of them before him by simply giving the desk a turn. It has six shelves, with an aggregate length of nearly 24 feet, and is so cleverly arranged mechanically that the shelves severally maintain one angle while the whole revolves.

Not the least interesting feature of the church is the library, which consists of about 320 volumes. Among the Bibles are Tyndale's, 1531; the Great Bible (or Cranmer's), 1541; the 'Breeches' Bible, 1582; and the 'Vinegar' Bible, 1717. Of the Fathers—are the works of St. Augustine (edn. 1528), St. Chrysostom, Cyprian and others. The collection includes an imperfect Roman Missal (Venice, 1547); a black-letter Prayer Book (1683) and 'a fine specimen of 17th century verbosity' by one Thomas Adams: it is a commentary on the second Epistle of St. Peter, a book in the Bible which consists of three short chapters, but Mr. Adams has so much light to throw upon it that his



A YARMOUTH ROW.

KITTY WITCHES ROW.

(Photograph by Mr. Thomas Ayers, Great Yarmouth.)

time the whole church narrowly escaped being condemned as past repair. Now, however, this magnificent old church is open from end to end, and from north to south, in all its spacious stateliness. The length of the church is 236 feet; width, 112 feet (six feet wider than York Minster); width of transepts, 150 feet; the total area is 25,023 square feet, only 77 square feet less than Tewkesbury Abbey, and 1,008 square feet more than St. Michael's Church, Coventry.

Great Yarmouth Parish Church has been the scene of some strange happenings during its long

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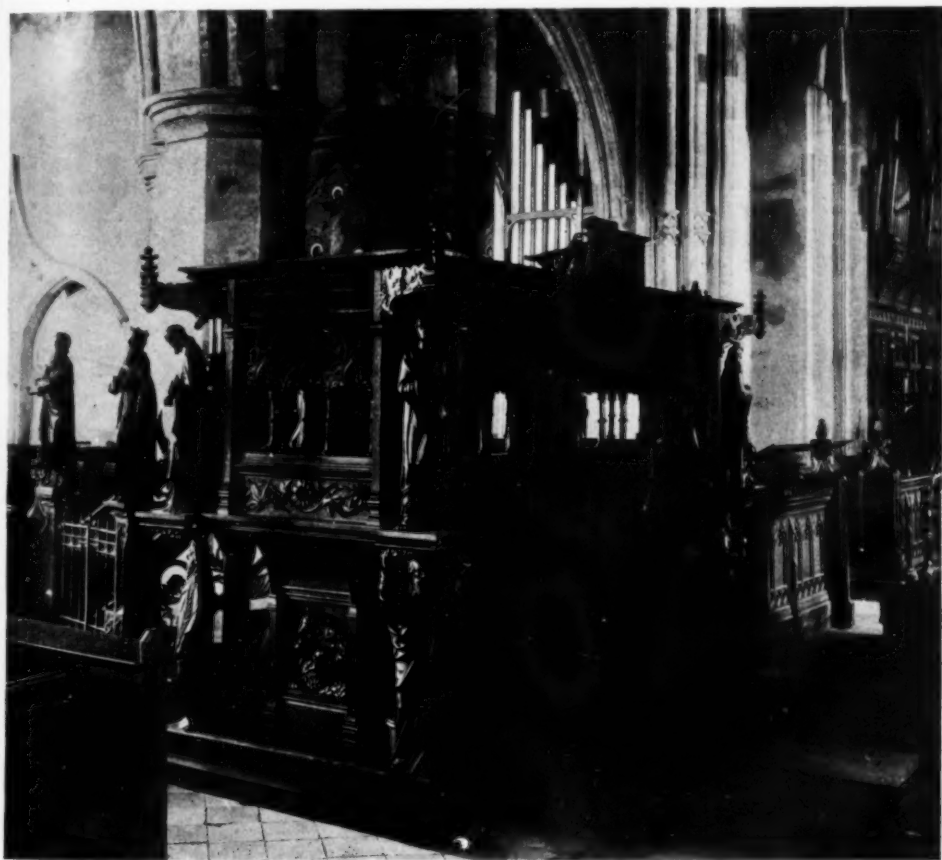
commentary occupies 1,634 folio pages! Here is also a manuscript roll containing the Book of Esther, exquisitely written in Hebrew unpointed and illuminated: it is probably the handiwork of a Spanish Jew late in the 15th century.

The custodian of the library is Mr. Edward J. Lupson, the author of a very interesting history of the Parish Church, who has held the office of parish clerk for nearly fifty years. Mr. Lupson says that he has officiated at no fewer than 12,479 marriages and that he has given away 1,324 brides! In the book above-mentioned he gives some quaint and amusing information from the

has found in the marriage registers; here are some samples of his wit:

Samuel Free Lydia Male	}	Anomalous. Samuel married a male: and Lydia accepted matrimonial bonds to become free.
Edward Wright Susannah Rivett		When Edward found the right rivet, he made the rivet wright.
John Trotter Hannah Lightfoot	}	How could a trotter go satisfactorily without a light foot?

From the burial registers, which date from 1558, Mr. Lupson has extracted the following: 'John Littleproud of y^e Musicians'; this humble-named



THE PULPIT.

Photograph by Mr. Alfred W. Vallop, Great Yarmouth.)

church registers, especially the marriage section. Under *Similarity of Names* (the bridegroom's always being first) he gives Coe-Cole, Pye-Pyke; *Appropriate Combinations* include Orange-Black, Carrier-Porter, England-Brittain; specimens of *Jingles* are Cook-Took, Lark-Clark, Bell-Pell; and in regard to *Irregularities* we find King-Mouse, Lion-Herring, Whale-Swan. Mr. Lupson amusingly comments on about 180 of the 'extremely curious and accommodating combinations' of names he

gentleman was probably one of the ancient Waits of the town.

It is now time to consider the musical associations of England's largest parish church. According to Henry Swinden, the antiquary and a historian of Yarmouth, two old church books contained the following memoranda in regard to the organs: 'Our Lady's organs' (1465), 'the old and new organs' (1485), 'the great old organs' (1486), 'Jesus' organs' and the 'new organs' (1510). He

also speaks of 'a fine organ' erected, in 1545, on the north side of a chapel at the east end; and Manship, writing in 1619, says that on the north side of the chancel was 'a fair pair of organs.' The Corporation records show that, in 1588, an order was made for the payment to 'Andrew, the organ maker, of 2s. 6d. that was due to him for six years, and that the same be paid yearly by the churchwardens.' Here may be mentioned that so far back as 1462-63 one Arnold Johnson, of Gorleston, Orghelmaker, is mentioned in the Yarmouth Corporation records; in 1486-87, John, an organ-maker, is also referred to; while in 1493 Robert, the organ-maker of Norwich, was fined for selling beer within the town, 'contrary to the assize.'

Nothing definite as to the scope of the organ in the church is known before the year 1733, when a splendid new instrument was erected by the celebrated artificer Abraham Jordan, 'of the parish of St. John upon Walbrooke'; at the same time, he was ordered to build an organ for St. George's Chapel, a chapel-of-ease to St. Nicholas, at a cost of £500. The organ in the Parish Church—a remarkably fine specimen of Jordan's work—cost £900: it consisted of three manuals and contained the following stops:

GREAT ORGAN (13 stops).	
Open diapason.	Sesquialtera (5 ranks).
Open diapason.	Furniture (3 ranks).
Stopped diapason.	Cornet (5 ranks).
Principal.	Trumpet.
Fifteenth.	Trumpet.
Tierce.	Clarion.
Twelfth.	
CHOIR ORGAN (7 stops).	
Open diapason.	Mixture (2 ranks).
Stopped diapason.	Vox humana.
Stopped flute.	Vox humana.
Principal.	
SWELL ORGAN (7 stops).	
Open diapason.	French horn.
Stopped diapason.	Trumpet.
Principal.	Clarion.
Cornet (3 ranks).	

Compass of Great and Choir organs, long octaves, GG (no GG sharp) to D in alt = 55 notes:

Compass of Swell organ, C to D in alt = 51 notes.

This organ, enclosed in a handsome oak case (see the illustration opposite), originally stood in a gallery at the west end of the south aisle, then partitioned off from the rest of the church. It was opened on December 20, 1733, by Humphry Cotton, organist of Norwich Cathedral, who received a fee of two guineas for his services. The *Norwich Gazette* of December 8 thus forecasted the great event:

On Thursday the 20th instant, the fine organ at the Great Church in Yarmouth, made by Messieurs Jordan & Harris, and approved of by most judges of musick in London as a masterpiece, will be opened with great solemnity, there being a sermon on the occasion; likewise Mr. Purcell's grand Te Deum and Jubilate, will be performed by several voices and instruments. In the evening will be an assembly, introduced by a concert of musick. The church will be opened at 10 in the morning.

The sermon preached by the vicar, the Rev. Dr. Thomas Macro, on that occasion was published 'at the request of the Corporation' under the title 'The melody of the heart.' The following is a short extract from that eloquent discourse:

Since the organ, for its excellency and comprehensiveness, hath been adopted into the service of Christian worship, let the hand that plays it know its bounds, and

make it minister to the end of true devotion, to the delight and edification of the people. . . . Let not the harmony of its sounds be frisking, airy, or ludicrous, which tends to dissipate the thoughts and break the attention of the mind; but let it be always accommodated to the pure and heavenly matter, and to the sublime and majestic style of those divine psalms and hymns that are appointed to be sung to it.

In 1793 the organ was repaired, at a cost of £104. 4s., by Michael Crotch, of Norwich, probably a near relative of Dr. Crotch the composer. George P. England added an octave and a-half of pedal pipes in 1812, and Gray further enlarged the instrument in 1844. Twenty-five years later Hill removed the organ to a gallery at the west end of the north transept, when the CC compass and equal temperament were then adopted. It was opened by Henry Smart on February 3, 1870. The instrument was again removed in 1875, Messrs. Bishop undertaking the work, and placed in the two chancel aisles; thus it became a divided organ.

In 1903, Mr. James J. Binns, of Leeds, entirely reconstructed and enlarged the organ at a cost of £3,550 and placed it in its present position, the fourth it has occupied in the church! The following is the specification of this remarkably fine four-manual instrument:

GREAT ORGAN (17 st. ps.).		Feet.	Feet.
Double open diapason	16	Principal	4
Bourdon	16	Harmonic flute	4
Open diapason, No. 1	8	Twelfth	4
Open diapason, No. 2	8	Fifteenth	4
Open diapason, No. 3	8	Mixture (4 ranks)	4
Open diapason, No. 4	8	Contra posauone	16
Harmonic flute	8	Posaune	16
Clara-bella	8	Clarion	4
Stopped diapason	8		
SWELL ORGAN (16 stops).			
Bourdon	16	Saube flute	4
Open diapason, No. 1	8	Fifteenth	4
Open diapason, No. 2	8	Mixture (4 ranks)	4
Hohl flöte	8	Contra fagotto	16
Stopped diapason	8	Horn	16
Gamba	8	Cornopane	16
Vox celestes (to tenor C)	8	Oboe	16
Principal	4	Clarion	4
CHOIR ORGAN (10 stops).			
Lieblich bourdon	16	Dolce	4
Open diapason	8	Flute	4
Keraulophon	8	Principal	4
Hohl flöte	8	Harmonic gemshorn	4
Dulciana	8	Cor Anglais	8
SOLO ORGAN (11 stops).			
Quintettin	16	Orchestral oboe	8
Harmonic flute	8	Vox Humana	8
Echo dulciana	8	Clarinet	8
Vox angelica (to tenor C)	8	Enclosed in a separate Swell Box.	
Flauto traverso	4		
Harmonic piccolo	4		
Contra bassoon	16	Tuba	8
PEDAL ORGAN (12 stops).			
Double open diapason	32	Principal	8
Open diapason (wood)	16	Violoncello	8
Open diapason (metal)	16	Flute	8
Violine	16	Contra posauone	32
Dulciana	16	Posaune	16
Bourdon	16	Trumpet	8

Manual compass, CC to A = 58 notes; Pedal, CCC to F = 30 notes

COUPLERS.

Swell to Great.	Solo to Pedal.
Swell to Choir.	Solo octave.
Solo to Great.	Solo sub octave.
Choir to Great.	Swell to Great octave.
Great to Pedal (right side).	Swell octave.
Great to Pedal (left side).	Swell tremulant.
Swell to Pedal.	Solo tremulant.
Choir to Pedal.	

ADJUSTABLE COMBINATIONS.

Five interchangeable combinations to Great and Pedal organs.
Five interchangeable combinations to Swell organ.
Three interchangeable combinations to Choir organ.
Four interchangeable combinations to Solo organ.

ACCESSORIES.

Five automatic interchangeable combination pedals to Great and Pedal organs.
 One pedal giving full Great and Pedal organs.
 Five automatic interchangeable combination pedals to Swell organ.
 One pedal giving full Swell organ.
 Three automatic interchangeable combination pistons to Choir organ.
 Four automatic interchangeable combination pistons to Solo organ.
 Crescendo pedal to Swell organ.
 Crescendo pedal to Solo organ.

WIND PRESSURES.

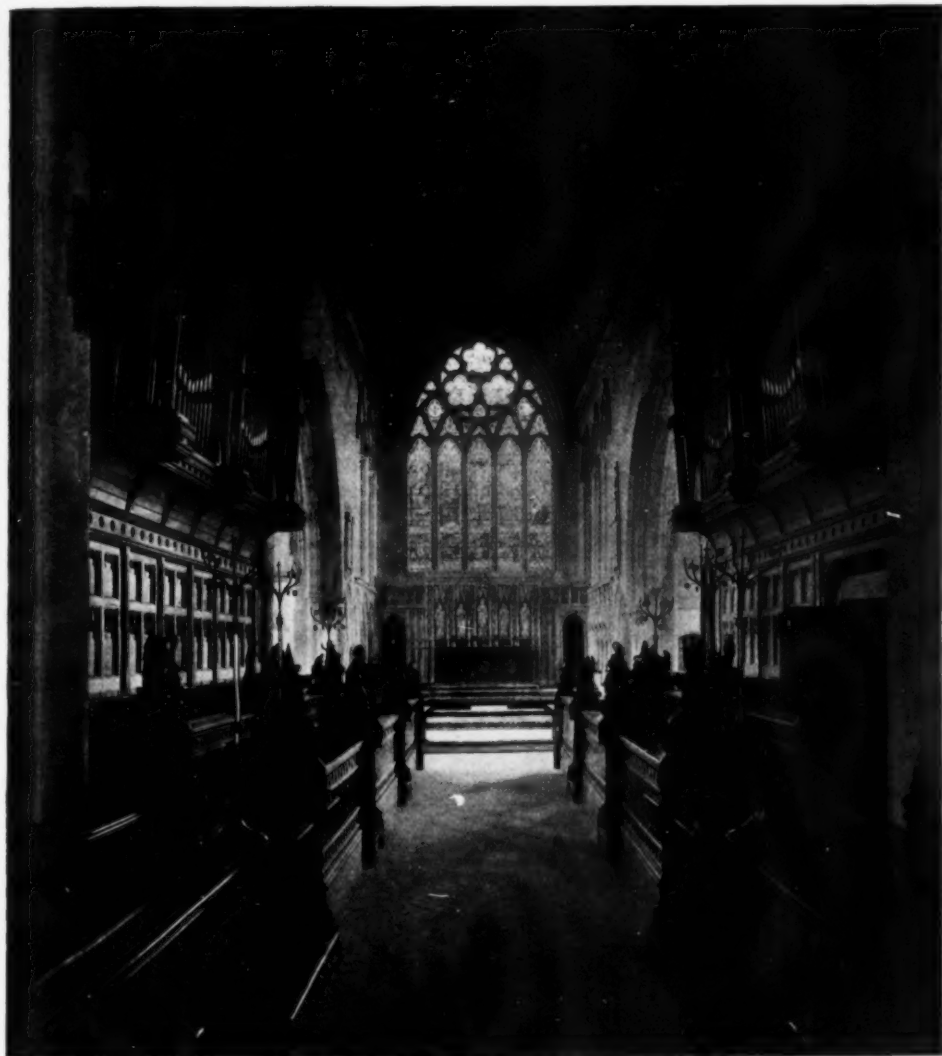
GREAT ORGAN.—Flue work, $3\frac{1}{2}$ -in. and 6-in. ; reeds, 6-in.
 SWELL ORGAN.—Flue work, 4-in. and 6-in. ; reeds, 6-in.
 CHOIR ORGAN.—Throughout, 3-in.
 SOLO ORGAN.—Throughout, 4-in., with the exception of Tuba, which is on a 10-in. wind.
 PEDAL ORGAN.—Flue work, $3\frac{1}{2}$ -in. and 5-in. ; reeds, 9-in.

CONTENTS OF THE ANALYSIS OF THE ORGAN.

2 stops, 32 feet tone ..	42 pipes	17 stops, Great Organ ..	1148 pipes
14 " 16 " ..	632 "	16 " Swell " ..	1090 "
34 " 8 " ..	1764 "	20 " Choir " ..	580 "
9 " 4 " ..	522 "	11 " Solo " ..	626 "
4 " 2 " ..	232 "	12 " Pedal " ..	270 "
3 " various..	522 "		
66 speaking stops ..	3714 pipes	66 speaking stops ..	3714 pipes
15 couplers ..	—	15 couplers ..	—
81 draw stops ..	—	81 draw stops ..	—

The action is Mr. Binns's patent tubular pneumatic system, and his ingenious invention in the way of stop control is applied to all the stops, this interchangeable combination action providing unlimited opportunity of variation to the player.

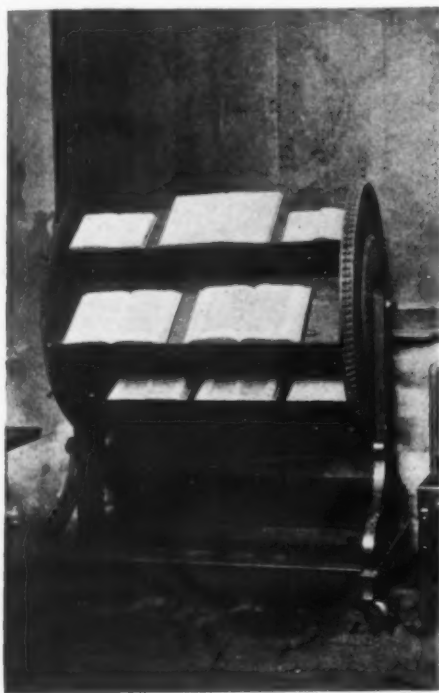
The wind is generated by two Sturtevant fans, propelled by a gas engine all placed in a separate building, and kept at an even temperature.



THE CHANCEL AND ORGAN.

(Photograph by Mr. Thomas Ayers, Great Yarmouth.)

As will be seen from the illustration on page 515 the organ is a divided one, placed behind each side of the choir stalls in the chancel, though the choir now occupy seats further westward in the church, to be nearer the congregation. An elaborate screen of wainscot oak encloses each portion of the organ. The *back* enclosures, however, consist of two fine old cases—that on the north is Jordan's imposing original case (see the illustration opposite), and on the south side is also another ancient case of stately design which came from St. Peter Mancroft Church, Norwich. It seems strange that these two old cases should form the *backs* instead of the fronts of the present organ, which would certainly have been more picturesque and added greatly to the dignity of the instrument.



ANCIENT LIBRARY READING-DESK.

In the year 1454 John Bowyer, organist, and ten others—among whom was Richard Southwell, Esq., Member of Parliament for Yarmouth—received their freedom of the town for 26s. 8d. each. Mr. Bowyer was probably organist of the Parish Church; but more definite information is available concerning Dr. Musgrave Heighington, the source of whose degree in music is not known. He was appointed (by the Corporation in those days) in 1733, when Jordan's organ was erected. The committee who were responsible for the appointment, 'taking into consideration his [Heighington's] great skill, recommended he be allowed £80 a year, he providing an assistant [to officiate at St. George's Chapel], and to keep both organs in tuneable

repair, and to instruct the Hospital and charity children in singing to the organ the Psalm tunes now in use and such new ones as shall be thought proper.' It was further arranged that 'the Doctor and his assistant should play alternately every Sunday forenoon and afternoon at the Church and Chapel, also on every Holyday in the forenoon at each place, and every Wednesday in the forenoon at the Church; the Psalms and voluntaries to be used as in the parish churches in London where they have organs, and that at church every Sunday, scarlet days and Sessions, a voluntary be played before divine service when the Mayor and Corporation are going to their seats.' In 1745 the salary of the organist at the parish church was reduced from £60 to £40, 'to be paid by the churchwardens, and the chapel organist to have £20 a year, to be paid by the water bailiffs.' Soon after, however, on April 9, 1746, Dr. Heighington was 'discharged, having absented and removed himself and family from this parish.'

Mr. Potts Crookenden was then appointed organist of the church and chapel at a salary of £40. He was probably succeeded by Johann Christian Mantel, a native of Erfurth, as his tombstone records. He had been previously organist of South Benfleet Church, Essex, as recorded by Eitner in his *Quellen Lexikon*. Eitner, however, makes no mention of the Yarmouth appointment, and the list of compositions is incomplete; nor does he give the date of Mantel's death, which took place on December 28, 1761, as his tombstone also records. Mantel composed two sets of 'Six lessons for the harpsichord or organ' (Op. 1 and 2)—the latter were published by William Smith, at 'the golden Bass, in Middle Row, Holborn'—and 'Six concertos for the organ or harpsichord' (Op. 3); and there are some manuscript songs by him in the Fitzwilliam Museum, Cambridge. His successor, Henry R. Chicheley, a blind organist, is said to have had 'the soul as well as the hand of a master,' a precious and oft-times rare combination of gifts in an organist. Isaac Lewis, a subsequent organist, held the offices of 'searcher and coast waiter at the Customs.'

Although not strictly organist of the parish church, John Eager must not escape notice. Appointed by the Corporation, in October, 1803, to the organistship of St. George's Chapel, Eager, like his predecessors, took turn about with the Parish Church organist in playing the services in both places, therefore he was as much organist of one church as the other, and probably the better man of the two. A native of Norwich, Eager was a rather remarkable East Anglian. A long account of him is given in the 'Dictionary of Musicians' (1824), but his more modern biographers are wrong in calling him 'Organist to the Corporation of Yarmouth,' an office which never existed: the St. George's organistship having been a Corporation appointment has doubtless caused the confusion.

* These dates, obtained from official sources by Mr. Fred Johnson, correct erroneous ones in the various biographical notices of Dr. Heighington, who held the Yarmouth appointment from 1733 to 1746. Mr. Johnson's valuable researches were printed in the *Yarmouth Mercury* of June 14, July 5 and 12, 1902.

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THE BACK OF THE PRESENT ORGAN-CASE (NORTH SIDE),
WHICH FORMERLY ENCLOSED THE WHOLE OF THE ORGAN BUILT BY JORDAN IN 1733.
(*Photograph by Mr. Thomas Ayers.*)

In August, 1804, Eager conducted performances of 'The Messiah' and 'Judas Maccabæus' in the Parish Church, on which occasion Dr. Beckwith presided at the organ, and, according to a preliminary announcement, 'the band will comprehend such professional talents as will render it in every respect complete.'

It is much more interesting, however, to learn that Eager hospitably entertained Samuel Wesley during his visit to Yarmouth in 1815. But Wesley may tell the story himself in a letter he wrote to his friend Vincent Novello, the original of which is preserved in the British Museum:

Yarmouth,

Tuesday, July 18, 1815.

Dear N.

I was informed that you expected me to write from this place, and I almost believe that you said as much to me yourself: if therefore I am mistaken in both instances, your duty will be to make me refund the postage at our next meeting.

I and my coadjutor Charley Smith have had a mixture of good air, good bathing, good company, good cheer and cold attendance. . . . Our party [performances] ought to have taken place in the week of the races, when the town is always sure to be full and the people all mad for *any* public fun, from an Oratorio to Punch.

However, the people who *did* attend appeared all very much delighted, and some of them (especially the visitors from Norwich) were good judges, and of course much tickled

with such a row as we gave them upon the most magnificent organ I have yet heard, and in which I think you would agree with me. Your MS. music-book has been of special service to us: the triple fugue in E \flat [Bach's St. Ann's] was received with the same kind of wonder that people express when they see an air balloon ascend for the first time. Smith, I believe, planted two or three spies to watch the effects of such sounds upon their *countenance* and consequently, *mind*.

The 30 Variations [Bach] we mean to try to-morrow upon the said organ: this will be a treat to Mr. Eager, the organist, at whose house I am staying and who wishes to be introduced to you on his arrival in London, which he expects to be in the next Christmas holidays.

You will find him rather an extraordinary man, and knowing several things well. As a musician he has had no advantages whatever but from his own industrious and persevering assiduity: he has therefore gained a pretty fair proportion of pretty *dry theory*, having fagged at more treatises than have done him much good, which you know is very easy to do: he is a bad player on the organ, a tolerable one on the piano, and a very good leader on the violin; has studied several wind instruments, viz., horn, trumpet, flute, clarinet, oboe, and bassoon, and can play them all tolerably. . . . He has read a good deal, and is a good grammarian in French and Italian . . . so that you ken, my gude mon, that this 'mine host of the garter' is not to be sneezed at, and I assure you he is quite agog for an introduction to you, which I rather wonder at, after my giving him *my opinion*.

I purpose with God's blessing, and the devil's assistance (or the coachman's, which is pretty much the same), to be in London on Friday morning by 9 o'clock: it is highly probable that I shall look in at your shop [church] either in the morning or evening of Sunday, when we may talk over some of my Yarmouth pranks more *ad longum*.

I did not mention the amount of our receipts. We share £22, which is better than losing as much, you know.

Adieu for the present, believing me as always

Yours most cordially,

S. WESLEY.

To Mr. Novello,

No. 240, Oxford Street,
London.

The 'Charley Smith' of Wesley's letter was a well-known bass vocalist and composer, who had then recently married a Miss Booth, of Norwich: he and Samuel Wesley were evidently colleagues in their professional visit to Yarmouth.

In August, 1820, a 'Grand Musical Festival,' lasting three days, was held in St. Nicholas' Church and the Town Hall, Yarmouth, the programmes largely consisting of Handel, with selections from Mozart's 'Requiem' and Beethoven's 'Mount of Olives.' Mr. Eager 'conducted the instrumental band and Mr. Buck presided at the organ,' on which occasion the Parish Church 'presented a very brilliant appearance from the number of lamps and candles with which the orchestra (expressly built for the occasion) and the other parts of the edifice were decorated.' In addition to exercising his musical gifts in Yarmouth, Mr. Eager pursued the avocation of a dancing-master—Wesley designates him *Maitre de Ballet*—and he was a doughty champion of the Logier system of teaching music. He afterwards settled at Edinburgh and died there June 1, 1853. The 'Dictionary of Musicians' (1824) places to his creative credit a Pianoforte concerto and a 'Collection of Songs,' but neither of these publications has found its way to the British Museum Library.

In December, 1843, George Warne, another blind organist, was appointed. Until that year

he had been organist of the Temple Church, and thus he was the immediate predecessor of Dr. E. J. Hopkins in that appointment. Like Dr. Hopkins, Warne was noted for his interludes and improvisations, at that time played between the verses of the hymns. On Midsummer-day, 1850, Henry Stonex, a native of Norwich and a pupil of the celebrated Dr. Zachariah Buck of that city, was elected organist without competition by reason of his 'good abilities.' An excellent musician and an estimable man, Mr. Stonex discharged the duties appertaining to his office with conspicuous ability for over forty-four years; moreover, during that long period he rendered excellent service in the cause of music at Yarmouth. He died on January 10, 1897, much esteemed for his 'kindness of heart and never failing cheerfulness, even in the midst of trouble'; and to those who knew him 'his friendship and memory will always be lovingly cherished.'



MR. HAYDON HARE, MUS.B.

ORGANIST AND CHOIRMASTER OF GREAT YARMOUTH PARISH CHURCH.

(Photograph by Mr. Frank H. Sayers, Great Yarmouth.)

Mr. Haydon William Hare, Mus.B., the present organist of the church, was born at Stamford, Lincolnshire, July 2, 1869. He began his musical career as a chorister of St. John's Church, Stamford, and studied the pianoforte and organ under the organist of that church, Dr. A. Gore Mitchell. He afterwards became a chorister at Peterborough Cathedral, singing as one of the four boy altos, there being no men altos at that time in the choir. He gained a musical scholarship from the choir, and a King's scholarship at the King's School at Peterborough. At the breaking of his voice in 1884, he became an articled pupil of and afterwards

assistant to Dr. Haydn Keeton, organist of Peterborough Cathedral, and in the same year, aged fifteen, he obtained his first organ and choir-master appointment at Ryhall Church, a village near Stamford. One year later, aged sixteen, he was appointed organist and choirmaster of All Saints' Church, Stamford, his native town, an office he held with distinction for ten years. His vicar, Canon Oldfield, testified to him as 'a man of persevering and unflagging energy,' and as one who 'neglects nothing and takes pains with every trifle.' During his Stamford appointment he discharged the duties of choirmaster, from 1893 to 1895, at Bourne Abbey church. Early in 1895 he obtained his present post, that of organist and choirmaster of Great Yarmouth Parish Church.

As a choral conductor Mr. Hare has had a varied and successful experience of nearly twenty years. In 1888 he became conductor of the Stamford Musical Society (band and chorus of 120 performers), from 1890 to 1895 he conducted the Bourne Choral Society, and since 1895 the Great Yarmouth Musical Society has had the advantage of his skilful leadership. The Society—founded by Mr. Stonex in 1857 and conducted by him for many years—has given excellent performances, under Mr. Hare's baton, of the following works between the years 1895 and 1907, with a band and chorus numbering 200 performers:

Messiah (twice) - - <i>Handel.</i>	Ancient Mariner - <i>Barnett.</i>
Creation (twice) - - <i>Haydn.</i>	Golden Legend
Last Judgment - - <i>Spohr.</i>	(twice) <i>Sullivan.</i>
Elijah (twice) <i>Mendelssohn.</i>	Martyr of Antioch
St. Paul - - - - - "	Phauldric Crohoore <i>Stanford.</i>
Hymn of Praise	Ode on St. Cecilia's
(twice) - - - - - "	Day (twice)* <i>Parry.</i>
May Queen <i>Sternsdale Bennett.</i>	St. John's Eve - - <i>Cowen.</i>
Bride of Dunkerron <i>Smart.</i>	Hiawatha (Parts I. & II.)
Jacob - - - - - "	<i>Coleridge-Taylor.</i>

* One performance was conducted by the composer.

In co-operation with Mr. Ernest Tunbridge (stage manager) he has conducted successful performances of the following Sullivan operas: 'Patience,' 'Iolanthe,' 'The Mikado,' 'Yeomen of the Guard,' and 'The Gondoliers' (twice). In 1895 Mr. Hare was selected to train the Great Yarmouth contingent (about forty voices) of the Norwich Musical Festival chorus, and this year, in succession to Dr. A. H. Mann, he was appointed chorus-master of the festival to be held at Norwich in 1908.

In regard to academic distinction there can be placed to Mr. Hare's credit the following diplomas: 1889, Associate of the Royal College of Organists, and in 1890, the Fellowship; 1892, Bachelor of Music at the University of Durham; and, 1894, Associate (organ) of the Royal College of Music. His published compositions consist of part-songs; he has also written a highly-effective *Te Deum* and an excellent Communion Service for male voices, both of which are in constant use at the church.

To return to Great Yarmouth Church. The choir consists of sixty-six voices—forty boys and twenty-six men, most of the latter being volunteers.

The Vicar, Canon Willink, not only takes a very warm and practical interest in the music of the church, but regards Mr. Hare as a valuable colleague in the conduct of services that are as beautifully rendered as they are devotionally inspiring. One of the special services is a united Harvest Festival, which has been held for the past nine or ten years. On this occasion all the choirs of the town take part, making a great choir of 250 voices: it is not surprising to learn that this service is thrilling in its thanksgiving uplift of jubilant music. The church is seated for 3,000 persons; but frequently during the holiday season the vast edifice is filled in every part by some 4,000 worshippers; at such times the sight of so vast a concourse of people and the sound of their congregational song is peculiarly impressive and solemn.



THE REV. JOHN WAKEFIELD WILLINK, M.A.,
VICAR OF GREAT YARMOUTH AND HON. CANON OF NORWICH.
(Photograph by Mr. Alfred W. Vallop, Great Yarmouth.)

In the concluding words of an interesting paper on the church, read before the Norfolk and Norwich Archaeological Society, Canon Willink said: 'Our forefathers have loved this church and have worshipped here and worked for it through many generations. From countless hearts and from countless lives it has drawn forth the best things that man has got to give to God, and many indeed are they who will have cause to thank God throughout eternity for the Church of St. Nicholas.'

In addition to the authorities above named, thanks are due to Dr. A. H. Mann, organist of King's College, Cambridge, for the loan of his valuable 'notes' on East Anglian music.

DOTTED CROTCHET.

MR. HARRY EVANS.

'The Eisteddfod is taking hold in an increasing degree—I will not say upon the masses of the people, because I think they have always given it sympathy, but upon all classes of the community. Here . . . you meet for the purpose of giving it a recognised, an impartial, a universal means of countenance and support. May these meetings flourish; and may the attachment of the Welsh people to their institutions and their tongue always have fair play, and result in their being maintained, not only for the gratification of their tastes, but, as I believe, for the elevation of their characters, and for the promotion of the best and highest welfare of the country.' These words, spoken by Mr. Gladstone nearly twenty years ago, may serve as a fitting prelude to the career of a worthy son of the Eisteddfod, who forms the subject of this biographical sketch.

Mr. Harry Evans was born, on May-day, 1873, at Dowlais, Glamorganshire, the famous iron-manufacturing town of South Wales. Dowlais has always been noted for its singers (solo and choral) and conductors. Miss Megan Watts (Mrs. Watts-Hughes), Eos Morlais, Mr. Daniel Price (who gained one of the first open scholarships at the Royal College of Music and is now on the teaching staff of that institution), and Miss Maggie Davies—all these may be instanced as vocalists who have made more than a local reputation. 'In the seventies,' says Mr. Evans, 'Dowlais was held in great repute in the Principality as a choral town possessing choirs and conductors, that struck terror into the hearts of other competitors at Eisteddfodau. Not the least distinguished among those choral conductors was my father, John Evans (Eos Myrddin), who left behind him a long and creditable record of honest work in the cause of music. Left an orphan at five years of age, he was brought up by an uncle and aunt, and at the age of nine he had to go to the colliery to help his uncle: of education he had practically none. After reaching manhood he became known locally as a bass solo-singer and the winner of many prizes at competitions. He had a phenomenal voice in regard to quality, volume, and compass—low C (2nd basses) and high A (1st tenors) were often patterned by him in the course of a rehearsal. He also played the flute and became a fairly good performer on the violoncello.

'When Eos Morlais, the famous choral conductor, left Dowlais, my father conducted the principal choir in the town, and for thirty years led a busy life in his spare time as a choir-trainer. Competitions absorbed most of his energies, but he conducted the first performance of the "Messiah" ever given in Dowlais! In a few years he established something like a record with his Bethania choir, winning eighteen first-prizes out of twenty-one competitions, dividing two prizes and losing only one. Those were the days of small prizes, but the conductor generally got a trophy in the form of a medal, metronome, baton, or oak chair, and these prizes we, his children, value very highly. His choir

consisted entirely of working people—colliers and iron-workers; at that time even most of the sopranos worked either at the pit-head or in the ironworks, and all the altos were boys. Scarcely any of these singers could read music, and my father used to have them to our house, in batches of six or seven at a time, and teach them by ear. They were quick to learn and never forgot. There were no pianofortes used in those days—everything was unaccompanied and "dropping in pitch" was unknown. My father, who was a good reader of the staff notation and knew nothing of tonic sol-fa, possessed unbounded energy and enthusiasm for music. He was an ordinary iron-worker—a roller of steel plates for the Admiralty—and only a pair of tongs separated him from the white heat of the iron he welded into shape. When he worked at nights he would, during his supper-hour, rush down to the school-room in his leather clothes and conduct the choir until it was time for him to return to the furnace. He was known to take a choir to a competition, win the prize, return home, get into his working clothes, and then work all night! In his later years it was a great pleasure to me to play to him his favourite choruses, while he, with closed eyes, would fight his battles over again. He was precentor of Bethania Congregational Church for forty years, and died suddenly one Saturday evening in August, 1905, at a religious meeting held in the same schoolroom and near to the exact spot where he had stood and toiled as conductor for so many long years.' No comment is necessary on the interesting life-story of this typical Welshman, in whose soul burned the fire of the love of music, to become, like the iron furnace at which he stood day by day and night by night, its own refining influence.

The fifth child of a family of ten children, Harry Evans learned the tonic sol-fa notation from his eldest sister, and at the age of five he could play hymn-tunes from that notation on the harmonium. His father taught him the staff notation, and at the age of seven he made his first public appearance at a penny reading, when he played a solo on the harmonium. Although it was a small instrument he could scarcely blow it, but the audience were so pleased with the little fellow's performance that they made a special collection for him, which amounted to something over five shillings. 'This was my first fee,' he says, 'it was given me all in coppers, and I well remember how proud I felt in handing the coins to my mother.' In 1883, at the age of ten, Master Evans was appointed 'organist of Gwernllwyn Congregational Church, a post that had been previously held by his friend Dan Price. As a matter of fact, the 'organ' was a large Alexandre harmonium, and the youthful 'organist' was so small that the precentor (father of Mr. Price) arranged a special blowing apparatus at the back of the instrument. His blower, now a thriving tradesman in Dowlais, was 'a most capable and faithful assistant.' Instead of a salary, the good people of Gwernllwyn decided to pay for some pianoforte lessons for their boy-organist. He was accordingly placed under the tuition of the late Mr. Edward

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Lawrance, whose pupil he remained for two years. Mr. Lawrance, a former pupil of Moscheles at Leipzig, was very kind to the boy and took a great interest in his progress. He carefully graded his technical studies, building upon the foundations of Bertini, Cramer and Moscheles, and forming his taste with Bach, Beethoven and Mendelssohn, giving him nothing lighter than the last-named composer's 'Songs without words.' 'I could play,' he says, 'some of Beethoven's sonatas, and I passed "with honours" the Local Examination held by the Royal Academy of Music (now the Associated Board). This was all the teaching I have had. During the whole time of my lessons with Mr. Lawrance I had no piano to practise upon, so I used to go two or three times a week to the house of a kind lady friend, a member of the church.'

Ever solicitous for the welfare of their young organist, the congregation thought it desirable that he should have an instrument of his own, so they arranged a concert, with the proceeds of which they bought him a small pianoforte. This he still greatly values. He was in great request as a pianist and accompanist, accomplishments rather rare in South Wales at that time, and was regarded as something of a prodigy. 'My friends,' Mr. Evans says, 'were very anxious to send me to London that I might adopt a musical career; but my father, always wise and far-seeing, insisted upon my securing a good general education first, for which I am now very grateful. When I passed through the elementary school I had to compete for a scholarship at a higher grade school. This I won and remained there until I was fourteen. Music, however, was ever the ruling passion, but my father decided that I should enter the scholastic profession that I might be well-equipped educationally and be certain of a livelihood. "After that," he said, "you can do as you like about taking up music." This was a great disappointment to me. For some time I rebelled against my father's decision, and it was only his ultimatum—that if I did not take up the appointment which was awaiting me and that I had secured by examination, I must go to the *iron works*!—that finally pulverised my opposition. But it was with a heavy heart that, on a certain Monday morning, I, a fourteen-year old pupil-teacher, trudged to the Abermorlais Schools, Merthyr Tydfil, to begin my scholastic career.'

In 1887, simultaneously with his pupil-teacher appointment, Mr. Evans became, by competition, organist of Bethania Congregational Church, Dowlais, where his father was precentor, an office he held with much acceptance for nineteen years, until August, 1906. Up to that time, he had no knowledge whatever of an instrument with pedals, but he soon became passionately fond of the organ. With the exception of St. David's Church, Merthyr Tydfil—of which Mr. Lawrance, his teacher, was organist—organ recitals were then unknown in those parts of Wales, and Mr. Evans was the first Welsh organist to give them in that district. At the same time he worked so assiduously at his

scholastic duties that he passed with distinction the South Kensington examinations in mathematics, science and art, winning the district prize in art for the best freehand and perspective drawing. It was a hard life. 'I started from home,' he says, 'at 7.30, in order to be at the morning class (two miles away) by 8 o'clock. School began at 9: the dinner-hour was devoted to study; evening classes lasted till 8.30; and then very often I finished the day with a wild rush up to Dowlais to accompany the choir for an hour or so. I do not know how I managed to get through it all; but I had an indulgent head-master, who let me off to fulfil engagements as accompanist at Eisteddfodau and concerts. Saturday was a *free day*, but only so far as school duties were concerned, as I was occupied in teaching the pianoforte and organ from early morning till late at night.'

At the end of his pupil-teacher course he entered for the Queen's Scholarship examination for admission to a training college, and, though his attention had been divided between music and school-work, he headed the list in the district; moreover, he came out eighty-eighth on the list for the whole of the United Kingdom and was the top man in his College—Bangor Normal College. Then came the crisis in his life. Acting upon the advice of a medical friend he gave up all idea of Bangor, to adopt music as a profession. But the way did not seem clear. With the scholarship he could remain as a teacher at the Merthyr school at a salary of £40 a year against the £20 he had previously received. 'This meant something to me,' he says, 'as what I earned by music I spent in going about to hear good music, and in purchasing organ, pianoforte and theoretical works. Without consulting anybody, I studied hard at music, and after a year's work went to London in July, 1893, and, to the great surprise of Dowlais, passed the examination for the Associateship of the Royal College of Organists!' He sent in his resignation to the School Board, and at once began to extend his music-teaching connection, acted as pianoforte accompanist to all the famous choirs in the neighbourhood, and was in great demand for organ recitals.

In the autumn of 1893 a representative choral society of 200 voices was formed at Dowlais with Mr. Evans as conductor, and Handel's 'Samson' was performed, with full orchestral accompaniment, before a crowded and enthusiastic audience. 'Acis and Galatea' followed, but the question had to be answered, 'What can Harry Evans do at the Eisteddfod?' Therefore, except for an occasional oratorio, the next few years were devoted to choral competitive work. Success varied—sometimes a first, at other times a second prize; but after the choir had won a £100 prize at Tonypandy in the spring of 1897, Mr. Evans decided to stop the competitive work of the choir. Early in that year he had qualified for the Fellowship of the Royal College of Organists, he and one other candidate being the first Welshmen to obtain this diploma. For the next few years he coached various choirs,

one of which, in 1905, won the chief choral prize at the National Eisteddfod. In 1898 he formed a ladies' choir at Merthyr Tydfil, which continued for some years with great success. In 1900 these ladies, all of social position, combined with his Dowlais male-voice choir in a performance of 'Hiawatha's Wedding-feast,' an occasion which proved the levelling influence of music, as many of these fair vocalists sang on the same platform with the working men whom their fathers employed. 'But these working-men,' Mr. Evans proudly observes, 'were all gentlemen, and they could sing'—indeed, the result was in many ways the best singing I have ever secured. The Dowlais male-voice choir was formed by me in 1899 with a view of competing at the Liverpool National Eisteddfod of 1900. We worked hard for twelve months, and when the fateful day arrived we sang tenth in the order of eleven choirs, one of them being the Manchester Orpheus, which has since achieved fame; but we came off easy winners: thereby was saved the honour of the Welsh nation, as all the other choral prizes that week had been won by English choirs. This Dowlais choir gave concerts in various parts of South Wales, and during Easter, 1901, we sang at six concerts in London with success.

At the Royal National Eisteddfod of 1901, held at Merthyr Tydfil, Mr. Evans conducted a memorable performance of 'Israel in Egypt,' with a chorus of 500 voices, and at one of the concerts the 'Tannhäuser' overture and Beethoven's C minor Symphony were played under his baton, an orchestral concert being a novelty at this important national meeting. At the Llanelly Eisteddfod, held in the following year, he conducted the choir which won the £200 prize; but that was his last appearance in this capacity, for owing to his increasing engagements as an adjudicator he thought it desirable to give up being a competitor. He, however, kept the choir together for some time, giving performances of 'Elijah,' 'St. Paul,' 'The Revenge,' 'Hiawatha,' 'King Olaf,' and his own 'The Victory of St. Garmon,' and on three occasions he took the choir to London, where they sang at Welsh concerts given at Queen's Hall and elsewhere.

The great change in Mr. Evans's life-work was foreshadowed five years ago, but the story may be told in his own words. 'In the autumn of 1902 I was invited to become conductor of the Liverpool Welsh Choral Union, and although I was aware that there were 100,000 people of Welsh descent in Liverpool, and also that the city had a very fine Eisteddfod choir in 1900, it was all in the nature of an experiment, and I had not the slightest idea that the Society would develop into such an important organization, neither did I think it would be the means of alluring me away from my native heath. The first work we gave was Handel's "Samson," and after that performance and two months' experience of the choir at rehearsal, I found that there were great possibilities here and just the right kind of people to work for Art's sake, with no external considerations other than doing

what they could to uphold the reputation of Wales as a choral nation. The decision to restrict the membership of the Society to persons of Welsh descent seemed to be attended with some risk, but now that it has been amply justified in the results, we are proud of that restriction. We began with a membership of 150 voices: now we number 300, each singer having to undergo a test before being admitted to the Society. We had to overcome much prejudice, for instance that Welsh choralists could only sing Handel and Mendelssohn. This we have disproved in our performances of "Hiawatha" and "The Golden Legend," and especially in Bach's "St. Matthew" Passion and the "Dream of Gerontius." We were somewhat doubtful as to the reception the choir would accord the "St. Matthew" Passion, but they sang Bach's music as if they had been accustomed to it all their lives, and the public showed their interest in Bach by the fact that the Philharmonic Hall was sold out ten days before the concert.' That the Liverpool Welsh Choral Union (Undeb Corawl Cymreig Lerpwl) is in a flourishing condition financially as well as musically is shown by the report of the fifth season (1906-07), when the three concerts yielded a profit of £71 6s. 6d. ('Hiawatha'), £120 11s. 3d. ('Messiah'), and £78 4s. 3d. ('St. Matthew' Passion), and that there is a credit balance of £135 7s. 1d. in the hands of the treasurer, a result upon which the energetic conductor and the able business men on the committee of the Society are to be warmly congratulated. The works selected for performance next season are 'The Martyr of Antioch' (Sullivan), 'Samson' (Handel), and 'The Apostles' (Elgar).

In 1906 Mr. Evans decided to settle in Liverpool, where he leads a busy life, teaching singing, conducting the Liverpool Welsh Choral Union, and holding the appointment of organist and choirmaster at Great George Street Congregational Church. As a composer he attracted considerable attention at the Cardiff Musical Festival of 1904 by his dramatic cantata, for baritone solo and chorus, 'The Victory of St. Garmon,' produced and very favourably received by the public and the critics. For the Royal National Eisteddfod of 1908, to be held at Llangollen, he has composed a dramatic cantata on a Welsh subject, 'Dafydd ap Gwilym.' Like several musicians whose careers have been recorded in THE MUSICAL TIMES, Mr. Evans testifies to the value of 'picking up': he says 'My musical education has been mainly obtained from experience—coming into contact with and learning much from singers, composers, and conductors; spending my savings in going about for many years, to London in particular—Covent Garden Opera, Queen's Hall symphony concerts, Albert Hall oratorios—Birmingham, Leeds, and Three Choirs Festivals. I never came away from any of these performances without having picked up something fresh, and I have always made it a point, and still do so, of hearing anything new, whatever it might cost, and this I consider has been invaluable to me in my musical development.'

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In response to a request for his views on the Eisteddfod, Mr. Evans says: 'Well, some of us are much concerned as to its future. I claim to know something about it, being a "child of the Eisteddfod," and owing a great deal to it. This ancient and national institution has undoubtedly rendered great service to music in the past, and many of our best native musicians have been "discovered" there. It is thought that the Eisteddfod—which of course must live in Wales—could be of great service in guiding young people into true artistic paths. There was a time when choirs competed purely for the love of music, when the prizes were small, £10 and £15, and when sight-singing was always included. But now the prizes are enormous, £200 for instance, and no sight-singing is required. But worse than all, the test-pieces do not make for progress. A comparison of present day programmes with those of twenty years ago, reveals the fact that no more demands are made to-day in vocal music, either from the executive or interpretative point of view. Also the same test-pieces are selected over and over again, and are sung by the same choirs. In many instances these test-pieces are not worth the attention of the splendid voices that sing them. Eisteddfod committees have actually been known to be compelled to change a test-piece (which might be somewhat new) at the instance of these choirs, who promise to attend the Eisteddfod only on the condition that one of their favourite "chestnuts" is chosen. The result is that it is a common thing to hear a choir sing one of these pieces in an inferior manner to what they did in previous years. And then what becomes of all the magnificent choirs that have been heard in Wales of late years? What is their artistic record? The winning of prizes is not an artistic record! The same thing applies to solo singers. At these competitions we often hear most magnificent voices: what becomes of them? In most cases they drift into mere pot-hunting—singing the same things over and over again—gradually deteriorating, losing the finer feelings, and ultimately disappearing altogether. Mr. D. Emlyn-Evans—our most capable critic in Wales—draws attention to these facts in striking articles which have recently appeared in the Welsh press. The great success that has attended English competition festivals has set some of us seriously thinking. In England we have heard test-pieces sung that are upon a much higher level as test-pieces than anything we have ever had at the Eisteddfod. The same thing applies to sight-reading. If this can be done in England after only a few years' existence of these festivals, surely our ancient institution could do likewise. First of all, what we want is a judicious selection of music for competition, and it has been often suggested that the National Eisteddfod Association should take this matter in hand and, with the co-operation of the leading musical men in Wales and the directors of the chief local Eisteddfodau, an *Advisory Board* should be formed of, say, a dozen capable men, to select the programme of test-pieces for the National Eisteddfod, and the

local committee to carry it out. Such a plan would prevent local jealousies and obviate heart-burnings, and while it would eradicate wire-pulling, this method would ensure an artistic programme and above all would prevent the constant repetition of the same test-pieces, or pieces of a similar type.

'Let it not be thought that all the music selected at the National Eisteddfod is unworthy—far from it. There are cases where excellent and suitable pieces have been chosen, but generally speaking Eisteddfodic selections are of a haphazard and promiscuous nature, with no thought of artistic development. If the National and the chief local gatherings could only be induced to fall into line, the smaller ones would follow. At present, choirs generally exist solely for competitive purposes, and the competitive spirit—which has become unhealthy owing to the large money prizes—has such a firm hold upon the choirs that it is almost impossible to induce them to undertake serious work for Art's sake. One fears that in singing the test-pieces their thoughts are centred on winning the prize and beating the neighbouring choirs rather than on the music they are performing. This is all very heart-breaking to those who, like myself, know that our countrymen are capable of attaining to the very best and the very highest in choral music. We have heard certain kinds of music sung at Eisteddfodau in such a manner that would satisfy the most exacting critic, at the same time electrifying the audience. We also know that were these choirs properly equipped they could worthily interpret Bach and modern music like Elgar's. The deep religious feeling so essential to a true performance of Bach, combined with the "mystic" in Elgar, would not be in the least foreign to the Welsh temperament; on the contrary, such feelings are a part of a Welshman's nature and up-bringing. This has been very forcibly brought home to me by the singing of Bach and Elgar by the Liverpool Welsh Choral Union. I am a great believer in my own dear Welsh people, and if their energies can only be directed into the proper channel, there is a great future for us as a musical nation. But unless something is done, and that speedily, to stem the strong tide of Eisteddfodic anti-progress, the future will indeed be a gloomy one.'

Have you anything to say about the religious fervour of the Welsh people as exemplified in their worship-song? we ask Mr. Evans. 'Yes; in one respect we Welsh people stand alone—in our congregational singing. One has only to attend a Sunday evening service at a Welsh chapel in order to realise this. And much more so at one of the popular Psalmody Festivals—*Gymanfa Ganu*—when a number of churches in the district combine for a day's singing of hymn tunes, chants, anthems, and, occasionally, choruses. Some of this combined singing is truly wonderful, and much might be done in these gatherings to instil the right artistic ideals into the people. I have for many years conducted such singing festivals all over Wales. Some of them have left a lasting impression on me, and I shall never forget the

effect of 10,000 people singing in the Carnarvon Pavilion in 1904.

Asked as to his methods in chorus-training, Mr. Evans replies: 'The great thing is to arouse the enthusiasm of the singers and to make them feel that their part in the presentation of a work is as important and sometimes even more so than that of the principals. I give my singers a general idea of the purport of the work at the outset, and arouse their interest by playing over the main themes and climaxes, and explaining the dramatic situation of each chorus. Then, when they have become thoroughly acquainted with the music, attention is paid to phrasing, accentuation and colour. To acquire unity of vowel tone, and absolute control over *crescendo* and *diminuendo*, I practise them in sustained chords, beginning *pp*, *cres.* to *f*, and *dim.* to *pp*, and so on. The phrasing receives much attention, not only the proper accentuation of words and poise of phrase, but a *cantabile* style, which ensures the presentation of the phrase as a whole with clear enunciation, and not in *detached bits*. The danger of too much attention to enunciation may result in an absence of breadth of melodic phrasing and the detaching of one note from the next. This "speaking on a sustained tone" is a most difficult thing to acquire, but once achieved it is an invaluable asset in choral singing. I always get my choir to understand the significance of what they perform, and the exact position of everything they sing in a work, with the result that they sink individuality into one common whole—are animated by the sole desire faithfully to convey the composer's idea. They are always to regard themselves as actors in the drama, so to speak. I seek to avoid any exaggeration by keeping in view the main idea or sentiment and never being led astray by individual words or detached phrases. I believe in "pattern" teaching, showing the singers how a passage ought *not* to be done as well as how it ought to be done. It is also well for choirs to remember that they have a whole night's work to do and that therefore they should not expend their force at the outset. In my case the result generally is that they finish up a work with a great climax, which is in reality a climax and which they have had in view all through the evening's work. I am a great believer in getting choristers to realise their importance as *artists* in the performance of works.'

Surely nothing more than a fervent *Amen* need be said as a conclusion to this biographical sketch of so true a Welsh artist as Harry Evans.

The Prince of Wales presided, on July 22, at Marlborough House, over the eighteenth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, of which His Royal Highness is president. The report showed that in the local centre examinations 4,014 candidates entered in the year 1906-07, and that the number of candidates in the school examinations was 14,618. On the same day and under the presidency of the Prince of Wales, the annual meeting of the Royal College of Music was held.

IN A MUSICAL LIBRARY.

To the real lover of books there are few more pleasant ways of passing a spare half-hour than on a roving commission along the shelves of a well-furnished library. The pursuit probably starts with some definite object in view, but this is soon lost sight of as the attention is arrested, generally on the top of the library steps, by some interesting or half-forgotten volume.

Such a chance led the writer to take down a curious book which had been long out of mind. The somewhat pedantic title of the work (and no truly learned old German is content with a title in one language) is 'Stentor "Γαλοκλάστης, sive de Scypho vitreo per certum humanæ vocis sonum fracto.' Kiloni, 1683. The author was Daniel Georg Morhof, a man of some celebrity, about whom a word must be said. He was born at Wismar, in the Duchy of Mecklenburg Schwerin, in the year 1639, where his father was a notary-public and assistant clerk of the Town Council. The young Morhof showed a disposition for music from his earliest years, and became distinguished in all the branches of a liberal education at a time when learning was valued for its own sake and not for the mere purpose of passing examinations. Having been appointed to the professorship of Poetry in the University of Rostock, before entering on his duties he visited both Holland and England, making a long stay in Oxford to make use of the treasures of the Bodleian Library. In 1665 he was invited to accept the professorship at the recently founded University of Kiel—a town better known to us in these days as forming the entrance of the great German Ship Canal than as a seat of learning—and here it was that the work of his life was carried on. Many and various subjects formed the occupations of his active mind, but the work by which he is best known is the 'Polyhistor Literarius, Philosophicus et Practicus,' in which he proposed to survey the whole field of human knowledge as existing in literature. It may be readily believed that in so vast a scheme the various departments of learning are not treated with equal success, but the work even in the present day is not without a certain value. It is a little disappointing to the musician that his art is but slightly touched on.

With these few preliminary remarks about the author, I return to the volume of which I have already given the title, and this I will now translate: 'Stentor the glassbreaker, or an account of a glass vessel broken by a certain sound of the human voice.' It is hardly needful to say that Stentor was a Greek celebrated for the power of his lungs. The name is one met with not unfrequently in musical literature; for example, in a tract of equal rarity, Sir Samuel Morland calls the speaking trumpet, the invention of which he claims, 'Tuba Stentorophonica.'

As addressed to men of learning, the book is of course in Latin, as was the practice of those days. The account which Morhof gives of the discovery of the possessor of this remarkable power is as follows:

When I was living at Amsterdam I made the acquaintance of Jodocus Plumer, a celebrated bookseller of that place. He was the first to speak to me, I know not how it came about, of a certain tavern-keeper, Nicolas Petter, living in the street called 'Prince Gracht,' at the sign of the Gustavsborg, who had the power of breaking glass vessels with his voice. As it seemed to me wonderful and contrary to all experience, I did not cease to beg the book to take me to the man. This he did, and when he asked him to perform the experiment in my presence, the man produced several bowl-shaped (*ventricosos*) glass vessels, with banded stems, which in the vulgar tongue we call 'rummers' (*römer*), which did not exceed a pint in capacity.

May I say here that a 'rummer,' as found by the result of questions addressed to several young people, is a vessel unknown to the present generation, but in the old days of early dinners, followed by a leisurely supper, the 'rummer,' *i.e.*, a tumbler mounted on a foot, was the invariable vessel for mixing the grog which was habitually produced with the 'churchwardens' after that meal. It would seem that its name was not derived, as might be supposed, from that spirit which was Mr. Stiggins's favourite vanity, but from the Dutch word as quoted above, and this indeed is the derivation given by Dr. Johnson in his dictionary. It may also be noted that the author seems to look on a drinking-glass of something under a pint in capacity as moderate in size. In these degenerate days it seems a goodly jorum. If not a consummation of the wish—

Oh that a Dutchman's draughts might be
Deep as the rolling Zuyder Zee,

it was at least a step in the right direction!

To continue Morhof's narrative:

I was invited to choose any vessel which seemed to me the strongest; this he wished me to do so that I might have no suspicion of any trick. Then, having first ascertained the pitch of the glass he lent over towards me as I held it in my hand, and placing his mouth in contact with the middle of the bulb, singing against it a note of the same pitch. Immediately the glass gave out the same note, the vibration of which was communicated to the hand. As he continued to hold the note with a long breath, the glass broke with a noise, in such a manner that the crack extended through the bowl from the stem to the rim.

Morhof goes on to say that Petter was equally successful with glasses of other shapes, but that he himself could never succeed in performing the experiment from the fact that his voice was duller (*obtusior*) and less steady. It was easy to see, as the wine merchant acknowledged, that success depended on the even holding of the note, which required to be so accurate that the slightest variation resulted in disappointment. By constant practice he had so learned to manage his voice that he was invariably successful. He also had a son who excelled in the same way, and even more quickly, as he had a voice more acute in pitch. If the note sounded was to be that given out by the glass, the relevance of this last remark is not apparent.

The copy from which I have been quoting is really the third edition of Morhof's work. The first was published in 1672 and was at once

translated into Dutch, but by whom the author himself does not seem to know. From a note in this translation it appears that in January, 1672, a number of distinguished persons met at Petter's house for the purpose of having an exhibition of his skill, when he succeeded in breaking no fewer than twenty-five glasses within the half-hour, a result which must have proved convincing.

The last circumstance proves that this remarkable phenomenon had at once excited the curiosity of the scientific world. The great Mersenne unfortunately died in 1648, a victim of the heroic surgery of that age, but we cannot help regretting that so remarkable a scientific fact was unrecorded before his decease, as it would have proved to him a source of great delight and of many speculations. Strange to say, Athanasius Kircher, who was generally disposed to accept any statement, however wonderful, in this case expresses some doubt, at which Morhof seems a little hurt, on the grounds that it wants further confirmation, as many had tried the experiment without the success they had hoped for. A learned Jesuit, Bartoli, in his treatise '*Del suono de' Tremori armonici*,' published in 1680, takes the question more seriously and tries to find an explanation, as indeed does our author, quoting freely from the learned men of the day, including the Englishmen, Boyle and Dr. Hooke. It is not possible to follow him through his arguments, which extend to 247 quarto pages, but it may be mentioned that he thinks the phenomenon tends to throw some light on the overthrow of the walls of Jericho.

I confess that I should like to see the experiment repeated, especially if some kind reader will undertake to pay for the rummers, if such vessels still exist in 'the trade'! As far as I am aware, no later record exists of any such attempt, although I have been informed, on credible evidence, that the late Henry Blagrove, the well-known violinist, whose tone was remarkably pure and powerful, on one occasion set a glass shade into such strong vibration that it cracked from top to bottom.

JAMES E. MATTHEW.

REFORM OF WELSH EISTEDDFODAU.

The best known Welsh musicians are united in the opinion that Welsh Eisteddfodau are not making for a healthy development of the great natural musical capacity of the nation. There are signs and portents that this discontent is coming to a crisis, and therefore high hopes of a renaissance that will place Welsh art on the high plane which it ought to occupy. What is needed is that the party of reform should band themselves together and resolutely deal with the problem. Isolated jeremiads have proved futile. The ruts of habit have worn deep, and it has become the line of least resistance for promoters of Eisteddfodau—who are impelled to make the gatherings business successes—to live and move in their

restrictions. The outward sympathy and inward pachydermatousness of these genial and popular hard workers, when reforms are suggested, recalls the Chancellor in Tennyson's 'The Day Dream,' who :

In courteous words return'd reply :
But dallied with his golden chain
And, smiling, put the question by.

Reform and progress will call for many a self-denying ordinance, but young Wales should be equal to this ordeal.

Mr. D. Emlyn Evans, a deeply respected and outspoken critic, in commenting on the article on competition festivals, printed in our July issue, says of the Eisteddfodau, 'We have travelled a considerable distance on the downward path . . . One looks back with regret on the period when the most capable of our choirs, led by our ablest conductors, were content to enter the arena of song solely for art's sake, and to be proud, not of the performance of certain announced test-pieces alone, but to submit themselves also to a more trying ordeal technically speaking, namely, "reading at sight."'

The above considerations give much point to the opinions of Eisteddfodau expressed by Mr. Harry Evans on page 523. There can be no doubt that one of the most pressing reforms called for is a drastic change in the method of selection of test-pieces. At present, at many if not most events, the choice of pieces is dictated by the choirs, a clear case of the tail wagging the dog. It would be well for the future if for some years it was resolved that no piece that had been previously used should be used again. This course is adopted at the most important English festivals, and has resulted in a great widening of outlook. Then while it is just that Welsh creativeness should be stimulated, it is surely easy to see that this patriotic object can in the long run be better achieved by the close acquaintance and constant comparison of the finest old and modern exemplifications of the art of other nations, than by an excessive and narrow insularity of choice. In connection with programme making, Eisteddfodau music committees are fettered by far too many personal clamourings which force compromises they would be glad to avoid. Compare the chief pieces selected by the Blackpool Festival, to be held next October, with those selected for the Royal National Eisteddfod at Llangollen in 1908:

BLACKPOOL TESTS.

FEMALE VOICES.	Ricetari	...	Scarlatti.
	Slumber song	...	Arensky.
MALE VOICES.	The patriot's vow	...	Cornelius.
	A war song	...	Granville Bantock.
MIXED VOICES.	Sorrow's tears	...	Cornelius.
	The Crusaders	E. A. MacDowell.	
	Footsteps of Angels	J. Holbrooke.	
	Fest und Gedenkspruche	J. Brahms.	
	O fly not, love	...	Thos. Bateson.
	Throne of Mercy	...	Cornelius.
	My dearest love	...	Sweeting.
	Angel Spirits	...	Tschaikovsky.

All the above must be sung unaccompanied.

LLANGOLLEN TESTS.

FEMALE VOICES.	Bring we blossoms	...	Schumann.
	Blodau Mai	...	J. Owen Jones.
MALE VOICES.	(Flowers of May.)		
	Trysora'r Dyfnder	...	J. H. Roberts.
	(Treasures of the deep.)		
MIXED VOICES.	Meibion Gwalia	...	D. Jenkins.
	(Sons of Gwalia.)		
	Dan wawd yn gaeth		D. Emlyn Evans.
	(Insulted, chained.)		
	Ye nations	...	Mendelssohn.
	* Bryn Calfaria	...	J. H. Roberts.
	(The Hill of Calvary.)		
	* Y llefdeg afon lithra'n mlaen		
	(The gliding river.)	J. Price (Beulah).	
	Cydgan yr Angelion		
	(The Angels' Chorus.)		
	Miss A. J. Williams (Eurgain).		

* Only these pieces are marked to be unaccompanied.

Of the nine pieces in the Llangollen programme, seven are by Welsh composers—we do not doubt their talent—and one ('Ye nations') is a piece that has done duty at innumerable gatherings during the last thirty years or more. It may be said that as Welsh music is generally ignored in the programmes of English festivals, there is no other vent than the Eisteddfodau for the creative impulse of Welsh composers. This contention might provoke a cheap caustic reply that we have no desire to make: we prefer to say that composers who can boast of Welsh extraction succeed best when they merge themselves in cosmopolitan art.

It is significant that Mr. Granville Bantock has withdrawn from the position of adjudicator at Llangollen on the ground of the inadequacy of the programme to the importance of the event.

The money prizes offered at Blackpool in the above classes amount to £108, and in each class there are at least three prizes. At Llangollen the money prizes in the same classes amount to £270, and only first-prizes are offered. However near the second in order may be to the first, it has to go empty away. The prize in the chief choral section is £150.

In common with many other well-wishers to Wales, and, we may add, believers in the musical future of the nation, we hope that the healthy ferment now apparent will lead to great results.

The University of Durham has conferred upon Mr. Thomas Lea Southgate the degree, *honoris causa*, of Doctor of Laws—a distinction upon which he is to be warmly congratulated; and a number of ladies subscribed together for the purchase of the robes appertaining to the degree. These were presented to Dr. Southgate at an afternoon tea held at Messrs. Broadwood's establishment, Conduit Street, on July 3. Dr. Cummings presided over the meeting, at which Dr. Annie Paterson invested the guest of the afternoon; Dr. Southgate gratefully acknowledged the gift. Sir Frederick Bridge echoed the sentiments expressed by the chairman in regard to Dr. Southgate, and a selection of music agreeably diversified the enjoyment of the occasion.

Occasional Notes.

*O Care! thou wilt dispatch me,
If Musick do not match thee:
So deadly thou dost sting me,
Mirth only help can bring me.*
Fa la.

*Hence, Care, thou art too cruel!
Come, Musick, sick man's jewel,
His force had well nigh slain me,
But thou must now sustain me.*
Fa la.

From 'Madrigals of 5. and 6. parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Colege at Winchester, Organist. 1600.

At the Encenia on June 26 the University of Oxford conferred the degree of Doctor of Music, *honoris causa*, on Camille Saint-Saëns. The occasion was of special interest in that it was the first appearance at an important function of Lord Curzon the new Chancellor of the University, who, we understand, himself drew up the list of those to be honoured, which included such distinguished men as the Speaker, Rudyard Kipling, and Mark Twain. The following is an English version of the Latin speech delivered by the Professor of Music (Sir Hubert Parry) when he presented the eminent French composer to the Chancellor:

Most Serene Chancellor,

We may be permitted to rejoice that fortune having called you by a great majority of votes to preside over the Muses, you look round for opportunities to confer benefits not only on our own people but on those of other countries. There stands here an illustrious representative of a race to which we are bound by ties of warm friendship, and one most accomplished in music, Camille Saint-Saëns, whose name in our own language seems to suggest to the popular ear the flow of melody. Who will not perceive the possible alleviation of the sickness of the sea when the Senate and people of Dieppe (his native town) have decreed, as a striking enhancement of honour, to augment the title of the Rue St. Saëns to Rue Saint-Saëns Doctor of Music of the University of Oxford? How highly you esteem this particular Degree is evident; since to this illustrious man alone is it given among the other honours bestowed at this day's solemnities. He shines out, as you may see, not only by his vestments, but also by his own distinction 'as the moon among the lesser lights.' Who is it that will not endorse your judgment? Who will not embrace the bard, who is learned and expert in every branch of Music, whether it be the music of the Theatre, or the Chamber, or the Church, most ready in device and most sweet in the power of adornment? He has poured forth with incomparable versatility the immense waves of Chorus and the complexities of Symphonic melody. But indeed I take it to be the highest proof of worth that it is altogether superfluous to recount the details of distinction. 'What sea, what land, knows not the name of Camille?' Believe me, it will be as a latter day Dolphin that you will permit me to bear him here, that he may be admitted to the ranks of Doctors of Music, amidst universal acclaim, *honoris causa*.

The General Council of the Incorporated Society of Musicians have arranged to give an orchestral concert during the Conference at Harrogate in January next, 'at which,' according to official information, 'it is hoped to bring forward some compositions by Members of the Society.' Applications are to be made to the Committee of Selection, care of Mr. Hugo Chadfield, 19, Berners Street, W., at the earliest possible moment.

London will soon have lost all its landmarks associated with the great masters of music. Within the last few weeks has been demolished the house in Great Portland Street in which Carl Maria von Weber died eighty-one years ago. The composer of 'Der Freischütz' was the guest of Sir George Smart, who then lived in Great Portland Street in the house numbered 91, but which for many years has been numbered 103, and is now no more. There Weber drew his last breath away from his beloved Fatherland; but he was affectionately tended in the last stage of the disease (consumption) which terminated his life, by such friends as Smart, Göschen and Moscheles. He died, in his sleep, during the night of Sunday, June 4, 1826. For sixty-eight years this historic house remained unmarked, until the present writer called the attention of the Incorporated Society of Musicians (London section) to such shameful neglect, with the result that, in 1894, a memorial tablet was placed between the ground-floor windows of 103, Great Portland Street. Three years ago, in the same thoroughfare, the house in which Mendelssohn lodged during four of his visits to London met with the fate that has now overtaken the death-place of Weber. Thus Great Portland Street is bereft of its former musical associations. By a curious coincidence the numbers of the above two houses became interchanged in the process of re-numbering the street—Weber's 91, so to speak, became Mendelssohn's 103, and *vice versa*.

Paesello's 'Il Barbiere di Siviglia,' produced about the year 1780 at St. Petersburg, was so successful that Rossini was considered very bold to write an opera on the same subject. Again Beethoven's 'Leonore,' as he wished his 'Fidelio' to be called, threw into the shade Paer's opera of the same name. And now there is a second 'Cavalleria Rusticana,' by a composer named Domenico Maleone. The work has already been given, and, it is said, with success, at Amsterdam, but an attempt is being made to produce it on Italian stages. Objections have naturally been raised by Mascagni and his publisher Sonzogno, but at present accounts differ with regard to the result of the lawsuit.

The Promenade Concerts at Queen's Hall, under the conductorship of Mr. Henry J. Wood, are announced to begin on August 17 and terminate on October 26. The list of artists who have been engaged includes 19 sopranos, 12 contraltos, 10 tenors, 13 basses, 11 violinists, 5 violoncellists, and 21 pianists; these, with 14 other instrumentalists, make a grand total of 105 solo performers! As in former years, new compositions by British composers find several places in the scheme of selected works. Here is a list of the native novelties:

Aug. 20.—Symphony in E flat	Marshall Hall.
" 22.—Overture, Princess Malienne	Cyril Scott.
" 27.—New Serenade	Roger Quilter.
" 29.—Holiday Tunes	H. Walford Davies.
Sept. 3.—Concerto for Violin and Orchestra	F. C. Barker.
" 5.—Three Orchestral Scenes from 'Endymion'	Arthur Hinton.
" 10.—Suite No. 2. The Mysterious Rose Garden	Garnet Wolseley Cox.
" 12.—English Suite	Haverall Brian.
" 19.—Lullaby	Granville Bantock.
" 26.—Overture, Shylock	Felix H. White.
Oct. 2.—Concerto in C sharp minor for Pianoforte and Orchestra	Edward Isaacs.
" 3.—Symphonic Poem, Isabella	Frank H. Bridge.
" 8.—Overture, For Valour	Haverall Brian.
" 15.—Rhapsody for Orchestra	Frederic Austin.
" 17.—Concertstück in D minor for Violin and Orchestra	Ethel Barns.
" 22.—Concerto in C minor for Pianoforte and Orchestra	Fritz Delius.
" 24.—A Comedy-Overture	Hamilton Harty.

M. Paderewski was a welcome guest at the Royal Academy of Music on June 27, the object of his visit being to give a short recital to the students. When the great pianist appeared on the platform he received an ovation such as must have been peculiarly gratifying to him. Commencing with his Variations in E flat minor, M. Paderewski followed with his latest composition, the new Sonata, which was most brilliantly performed. This was followed by Chopin's Nocturne in F sharp and the Study in F minor, played with exquisite feeling. The programme concluded with a fine interpretation of Liszt's Rhapsody No. 13. In a few graceful sentences, Sir Alexander Mackenzie tendered to the distinguished visitor the grateful thanks of the governing bodies and of the students for his amiable and generous action in coming to the Academy to freely give them these splendid examples of his art, both as an executant and a creative master, and he, the Principal, predicted that the event would long survive in the memory of those who had the good fortune to be present.

This visit of M. Paderewski recalls a similar favour conferred upon the students of the Royal Academy of Music by Rubinstein about thirty years ago, when, on that never-to-be-forgotten occasion, he electrified his audience with his masterly performances. Similar enthusiasm was witnessed in the same concert room when Liszt was present at a short concert given by the students on April 6, 1886—a concert which celebrated the endowment of the Liszt scholarship. To quote from THE MUSICAL TIMES of May, 1886:

The young performers having been duly presented to the master, applause arose on all sides and continued for some minutes, until at last the Abbé appeared to become conscious that the students wished to hear him play. With a self-deprecatory gesture he arose, and made his way on to the platform amidst uproarious excitement. His was, indeed, literally a 'flowery path,' for every girl had a posie to cast at the feet of the great pianist, and every youth who sported a 'button-hole' willingly offered his tribute. The consequence was that when Liszt reached the pianoforte, he found it half full of flowers—another Elizabethan basket, in fact—and had to wait some time until the strings were cleared. Then he began—with a tender caressing touch, such as no other pianoforte player ever possessed—his fingers stealing over the keys, until the melody merged in Chopin's 'Chant Polonaise.'

In response to the ringing cheers of the students, the great pianist played his own 'Cantique d'Amour,' to the further delight of his appreciative audience.

M. de Fourcaud, writing about M. Messager's *comédie lyrique* based on Musset's 'Le Chandelier,' declared that a literary piece could not effectively be transformed into a lyric work. M. Saint-Saëns, a critic whose opinion is of value, and whose pen is not lacking in sharpness, replied as follows: 'I do not say that he [M. Fourcaud] is wrong. I only venture to remind him that though some critics may agree with him, composers and the public have always been of a contrary opinion. In proof of which I mention—at a venture—Iphigénie en Aulide, Lucrezia Borgia, Rigoletto, Il Barbiere di Siviglia, Nozze di Figaro, Faust, Romeo et Juliette, La Tosca, Fédora!'

The dancification of classical compositions is not unknown, and more than one such metamorphosis can be met with. A somewhat recent example of

this kind of sacrilege is 'The F.M.B. Lancers,' a dance-piece which, as the title implies, is concocted of Mendelssohn melodies. The 1st figure consists of the first movement of the 'Italian' symphony; for the 2nd figure 'I'm a roamer' and a part of the 'Ruy Blas' overture are employed; in the 3rd figure the 'Sonntagslied' is actually turned into a dance-tune!; while the 5th figure is a potpourri embracing the 'Scherzo' from the 'Scotch' symphony, the Dance of clowns from 'The Midsummer Night's Dream' music, a little bit of the G minor Pianoforte concerto, the 'Reiselied,' 'Gruss' and 'Maiglöckchen' songs, and a theme from the 'Scotch' symphony. No comment on such a travesty is needed.

An interesting souvenir of the tour of the Yorkshire Chorus in Germany last year has recently been issued in the form of an attractive quarto volume of four full-score pages, or a double forty, for which those vociferous singers are so noted. This fully-illustrated book gives an account of all the journeys, concerts, social functions, &c., in addition to the flattering press notices which those excellent singers from Leeds and Sheffield so fully deserved. The souvenir is sure to be treasured as a record of an undertaking which, as we remarked at the time, 'reflected credit on all concerned,' and, we may add, especially Mr. H. C. Embleton and Dr. Henry Coward.

On October 28, 1853, there appeared in the *Neue Zeitschrift für Musik* the last article Robert Schumann ever wrote, viz., 'New Paths' ('Neue Bahnen'), in which, after making acquaintance with Brahms's three sonatas in C, F sharp minor, and F minor, and other works, he prophesied for the young composer a great future. Schumann's autograph of that famous article has been presented by one of Brahms's heirs to the Brahms Society of Vienna. The document, which the composer doubtless regarded as one of his most valuable treasures, must have been a constant reminder that he should try to fulfil that prophecy to the very utmost.

This comes from Scotland, and is contained in a newspaper paragraph headed 'The nightingale':

A nightingale sang from about 4 a.m. till at least 12 midnight . . . His highest note was C in det. In the Pastoral Symphony Beethoven brings in the nightingale's trill in G, a fourth below, but there it is the Cauld Fermo to the cuckoo and the quail, and the effect is realistic if the pitch is too low.

Exactly, in spite of the cooling influence of the 'Cauld Fermo.' And how much that nightingale was 'in det' to C for his highest note.

At a Welsh watering-place, where music is being well cared for at the present time, the programme of a recent concert contained the information that:

The Novelty Bohemians will perform daily at 3 p.m. at the Pier Head; if wet inside the Pavilion.

From the same pink-paper programme we glean that the following piece was duly brought forth:

4. Piano and orchestra, 'Capriccio Brilliantine, Op. 22. Mendelssohn.

This should surely have been placed at the head of the programme.

SOME INTERESTING MANUSCRIPTS.

The well-known sale-room of Messrs. Sotheby, Wilkinson & Hodge has been specially attractive from a musical point of view during the past month. Bach led the way with a manuscript belonging to Mr. Stuart M. Samuel, M.P., which was shown at the Exhibition of the Musicians' Company three years ago. This autograph consists of the whole of the continuo part (six folio pages) of the church cantata 'Christ unser Herr zum Jordan kam.' It was presented to Sigismund Neukomm by August Eberhardt Müller, one of Bach's successors as cantor of the Thomasschule, Leipzig, and the valuable treasure was bought at the sale by Mr. Quaritch for £63. Six 'Canzonettes Italiennes, paroles de Metastase,' by Meyerbeer (unpublished) realized £22. The manuscript bore the inscription 'Presentées à Mademoiselle Beyme, au moment de son départ de Darmstadt, par l'Auteur.' If this Darmstadt reference is to the time when Meyerbeer, aged nineteen, went there to study under the Abbé Vogler's roof, these canzonettes must be youthful productions of the composer's. Paganini manuscripts are rare, and the sum of £20 was paid for fourteen folio pages of 'notes and words' entirely in his handwriting, the autograph being described in the catalogue as 'a charming and most valuable relic of this great musician.'

No fewer than eight autograph manuscripts of Franz Schubert changed hands at the same sale. They were described in the catalogue as follows, and we have added the prices realized:

Miriam's Siegesgesang, Op. 136, MS. vocal score, dated Marz, 1828, 34 pages, signed	100
Cantata, dated August, 1819, 18 pages, signed (probably unpublished)	65
Trinklied, Op. 155, dated Juli, 1825, 4 pages, signed (the words translated from Rittgraff's Historical Antiquities)	28
Auf den Rinsenkuppe, dated Marz, 1818, 6 pages, signed	38
Frühlingsgesang, Op. 16, No. 1 (unsigned, no date), 2 pages	11
Der Geisteranz, dated October 14, 1814, 2 pages, signed (one leaf of the MS. is apparently missing)	13
Grablied, dated 24 Juni, 1815, 2 pages, signed (on the back is another song, entitled: 'Das finden Kosegarke,' signed and dated 25 June, 1815)	23
Strophe, von Schiller, dated November, 1819, 5 pages, signed	18

The first four of the Schubert manuscripts, as well as those of Meyerbeer and Paganini, were acquired by Mr. C. Fairfax Murray.

No less interesting were the treasures that were entrusted to Messrs. Sotheby to dispose of on July 19. In accordance with the will of the late Mr. Otto Goldschmidt, there was sold an interesting relic of Handel, thus described in the catalogue:

Handel's score of the 'Messiah,' in the handwriting of J. Christopher Smith, the composer's friend and amanuensis, three volumes oblong folio, in original calf binding; this valuable copy was at one time in the possession of Dr. William Hayes. Together with the manuscripts there are notes by Mr. Otto Goldschmidt, the result of careful comparison of his manuscripts with two important manuscript scores in Smith's handwriting (the 'Dublin' and the 'Hamburg'); also other papers and important letters by Dr. Chrysander, Sir Frederick Ouseley, Sir Frederick Bridge, Dr. W. H. Cummings, Dr. Ebenezer Prout, &c.

In 1885 Sir Frederick Gore Ouseley wrote to Mr. Otto Goldschmidt as follows: 'I suppose it would be impossible to say for certain which of the MSS. was the earlier? But probably it would be mine, because it was used at the first performance of the work. Yours would then exhibit Handel's last revisions and in that sense would be the most

valuable.' The two manuscripts mentioned are the one known as the 'Dublin' and the manuscript in question. . . .

The volumes would seem, from a written statement in the manuscript, to have been used by Handel at performances of the oratorio; some grace notes have been added, possibly by Handel himself, in 'I know that my Redeemer liveth'; these added notes are of great interest, as it was customary in Handel's time for the singers to add ornamental notes and cadences to the airs, their own, or in some cases those of the composer.

Messrs. Sotheby's catalogue goes on to state:

Professor Ebenezer Prout in the preface to his edition of 'The Messiah,' published by Messrs. Novello & Co., says: 'Another valuable and most interesting MS. score, also in the handwriting of Smith, is that belonging to Mr. Otto Goldschmidt, who has most kindly allowed me to collate it. This copy—at one time the property of Dr. William Hayes, whose name is written on the fly-leaf of each of the three volumes in which it is bound—has an advantage over both the autograph and the Dublin score in being quite complete. Mr. Goldschmidt has also collated it with the Hamburg conducting score, formerly in the possession of M. Victor Schoelcker; by its aid I have been able to verify more than one doubtful reading; and thus to make use (at second-hand) of the Hamburg score, also in Smith's handwriting.'

The Messiah manuscript which belonged to Mr. Goldschmidt was sold for £100.

Among the 'other properties' in the same catalogue were the following manuscripts penned by four great masters of music—Beethoven, Mozart, Wagner and Weber, described as follows, with a few additions, including the prices realized at the sale:

BEETHOVEN. Autograph letter (unpublished), written to M. de Bigot, to whose wife, a fine pianist and interpreter of his works, Beethoven presented the autograph of his F minor (Appassionata) Sonata. The letter, signed, though without date, was most probably written towards the end of the year 1808. In it Beethoven requests some pianoforte parts, probably lent to Mme. Bigot, to be returned to him, for a concert which he is arranging. The letter is highly characteristic of the composer, and a very fine specimen of his handwriting. [£15 10s.]

BEETHOVEN. Autograph orchestral sketch of the *Coda* of the Scherzo of the Ninth Symphony, presented by Ignatz Moscheles to his friend Henry Phillips, the singer, on June 14, 1846. [£26.]

MOZART. Three autograph sketches. The first, a fragment of a fugue in E flat, is a fine specimen of the composer's handwriting. The date at which these 27 bars were written is not exactly known, but it is supposed to be somewhere about 1772. In the second edition (1905) of the Koehler catalogue, edited by the late Count Waldersee, a copy of this fragment with completion by Sechter is mentioned, but the autograph is said to be unknown! The second and third sketches, each of 11 bars, consist of passages in canonic imitation; they are on the same page as the autograph sketch mentioned above, and are therefore not noticed in Koehler. [£31.]

WAGNER (R.). Eight autograph letters written to Madame Henriette Moritz, during the years 1851-3. This lady, a highly-talented actress and vocalist, was a sister of August Roeckel, who in 1850 was condemned to death for the part he took in the May rising at Dresden in 1849, the sentence being afterwards commuted to imprisonment; in these letters there are inquiries respecting Roeckel and his poor wife. It was through the influence of Madame Moritz that Wagner's 'Tannhäuser' and 'Lohengrin' were produced at Schwerin and other German towns, and the letters touch largely, though not exclusively, on these matters. In one, dated May 20, 1853, Wagner, in thanking her for the interest she is taking in his works, warns her 'lest in troubling about one who is so dangerous to the state, you find yourself on the black book' (*Schwarzes Register*). In Mr. W. Ashton Ellis's 'Life of Wagner,' Vol. III., there are references to the Schwerin and other productions of 'Tannhäuser'; but from several statements it is evident that these letters were not known to him.

A letter from Richard Wagner to Edouard Roeckel, dated 'Enge bei Zürich, March 15/51,' 4 pages of close writing is most interesting; in it Wagner refers to the closing days of the Dresden rising, to his flight to Weimar, and his meeting there with Liszt. [£46.]

WEBER (C. M. von). Autograph score of the overture to 'Oberon,' 6 pages oblong 4to, endorsed 'Presented to Mr. Kearns by W. Hawes, May 30th, 1827, as a token of regard and friendship. Weber's original copy': also a very interesting drawing of Weber's head, taken after death by John Cawse, while preparations were being made for the cast of the composer's features, and another small drawing.

This is Weber's autograph manuscript of the original composition of the overture to 'Oberon,' in close score, arranged for the pianoforte. He finished the overture at the house of Sir George Smart in March, 1826. After Weber's death, in June, 1826, the manuscript passed into the hands of William Hawes, a well-known singer and composer, who, on May 27, 1827, presented it to W. H. Kearns, in whose family it has since remained. [£59.]

It is a pathetic coincidence that the same month which saw Sir George Smart's house demolished (see p. 527 of the present issue) also saw this autograph of Weber's sold in London.

FESTIVAL NOVELTIES.

Among the new works to be produced at the Cardiff musical festival in September are a setting of Mrs. Browning's poem 'The sleep' ('He giveth His beloved, sleep'), by Dr. F. H. Cowen, conductor of the festival, and of 'Sir Patrick Spens,' by Dr. A. Herbert Brewer.

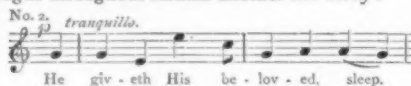
DR. COWEN'S 'HE GIVETH HIS BELOVED, SLEEP.'

In setting Mrs. Browning's poem 'The sleep,' Dr. Cowen has adopted as the title of his work 'He giveth His beloved, sleep,' that being the golden thread which runs through the poem. Dr. Cowen's setting is for contralto solo, chorus and orchestra.

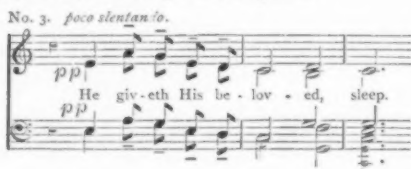
The work opens, *adagio sostenuto*, with the following mysterious phrase, played against holding C's in the upper parts:



To the contralto soloist is assigned the first stanza of the poem, the last line of which and the predominant thought throughout furnish another *leit motif*:



to which the chorus immediately respond thus, the first (unison) bar being unaccompanied:



To a triplet accompaniment, a device much employed in the work, the soloist, in expressive tones, asks the question 'What would we give to our beloved?' which is precluded by the phrase of Ex. 1, and followed by Ex. 2, in the key of A.

The next stanza is cast in responsive form, solo and chorus with tranquil semiquaver accompaniment, a beautiful effect being obtained by a dreamy diminished

seventh chord, altos and basses singing the low B natural in unison and the solo voice A flat, the orchestra supplying the remaining notes of the chord.

A change of key (A flat) and rhythm (triple) occurs at the words 'Sleep soft, beloved,' which, still in responsive form, are treated in that delicate and felicitous manner so characteristic of the composer. To this succeeds, as the text demands, a strenuous outburst:



followed by strident strains which illustrate the 'dreary noises,' the wailing and the strife of this stanza. The tranquil note is resumed when the soloist sings 'His dew drops mutely on the hill,' and the chorus (altos and basses in octaves) gently whisper 'He giveth His beloved, sleep.' The work then quietly proceeds to its peaceful, slumberous close, the final strains consisting of Ex. 2 (sung *pianissimo* by the chorus in four-part harmony) and Ex. 3, the last four bars containing Ex. 1 and the chords of C major, played as softly as possible.

As may be inferred from the above skeleton outline of this festival novelty, Dr. Cowen has not failed to reflect the solemn beauty of Mrs. Browning's lines. His music flows steadily on, without repetitions of words, and it need scarcely be said that the vocal writing will be found grateful to both solo singer and chorus.

DR. BREWER'S 'SIR PATRICK SPENS.'

The old ballad of Sir Patrick Spens is familiar by the glorious unaccompanied 'ballad-dialogue in ten real parts' (as the composer called it) of R. L. de Pearsall. He, however, only set a portion of the poem; on the other hand, Dr. Brewer has waded all the stanzas and mated them to descriptive music, he being the first composer to select the entire ballad for a musical setting. The work is set out for baritone solo, chorus, and orchestra.

The 'Scotch flavour' which would naturally infect the music is manifested almost at the outset of the

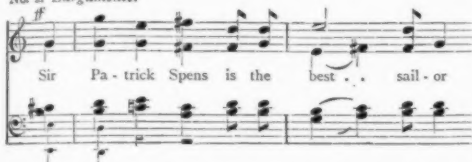
instrumental introduction to the first chorus by the 'snap' in the following *leit-motiv* :

No. 1. *Allegro moderato.*



A few bars later the 'Sir Patrick Spens' motif asserts itself in a strenuous *fortissimo* and, as applicable to a great man, is to be given *largamente*. It has a nautical flavour and loses none of its effectiveness when it is declaimed by the full chorus in most emphatic tones :

No. 2. *Largamente.*



Sailors are proverbially brave, and Sir Patrick Spens was no exception to the rule. Any fears of danger that he may have had in sailing to Norway at the winter time of the year were soon dispelled by the king's call to duty :

O who is this has done this deed,
And told the King of me,
To send us out at this time of the year,
To sail upon the sea?

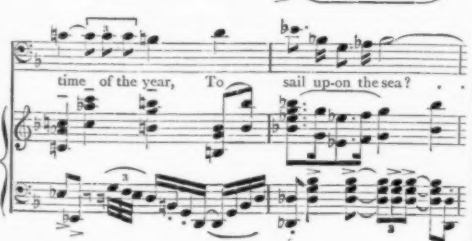
In setting the last two lines of the above stanza, Dr. Brewer forecasts what happens later in the stormy music of the accompaniment :

No. 3. SIR PATRICK SPENS.

cres. poco accel.



mf cres. poco accel.



The third bar of the quotation is frequently used.

As the ill-fated vessel in which Sir Patrick Spens sailed does not appear to have struck a rock or a sandbank, it might be hypercritical to question the propriety of introducing a ground-bass into this nautical ballad, but any such objection may be waived when it is noticed with what skill the composer has employed this effective device to accompany the words :

They hoisted their sails on Monday morn,
With all the speed they may.

This ground-bass (only one bar long) is subsequently inverted in an ingenious manner when it appears in the *upper* part of the accompaniment and a new ground-bass (not that the ship itself has grounded) is introduced in the depths below : between this running fire, so to speak, of this pair of ground-basses, the Scotch 'snap' (Ex. 1) makes itself heard, and at the same time the chorus have points of imitation :

No. 4.



The superstition of the sailors, who 'saw the new moon late yestreen with the old moon in her arm,' is graphically suggested in the accompaniment to the vocal phrase in which fragments of the Scotch 'snap' and the ground-bass are deftly interwoven.

The storm, which had such ghastly consequences, is then vividly depicted, both chorally and instrumentally. Thereafter comes the grief of the bereaved ones—the ladies who 'wring their fingers white,' and the maidens who 'tore their hair.' The preludial bars of this dirge-like section contain the re-appearance of the Scotch 'snap' (Ex. 1) :

Andante.

No. 5.

mf espress.



and the Sir Patrick subject (Ex. 2) brings the work to a tranquil conclusion.

Such is a brief outline of a concise work which does credit to its composer. The music is as straightforward as it is descriptive, and Dr. Brewer has wisely avoided that dreary development which is often a weariness of the flesh to those who listen and a weariness of the voice to those who sing. A composition on a human subject, such as this, that so largely employs the chorus to tell the story, deserves a hearty welcome. The Cardiff choralists, with their deeply emotional temperament, are sure to give a good account of the music, and other choirs up and down the country will find in Dr. Brewer's 'Sir Patrick Spens' a fine outlet for their vocal powers and dramatic perception.

Consideration of Sir Hubert Parry's new work for the Cardiff festival, 'The vision of life,' must be deferred till next month.

Church and Organ Music.

THE OLD SCOTTISH PRECENTOR.

Like the old parish clerk in England, the old Scottish precentor has been almost exterminated. It is not so very long ago that Presbyterian ecclesiastics in Scotland anathematised the organ; but now, largely owing to the munificence of Mr. Carnegie, the 'unclean thing' has brightened up many a service in kirks north of the Tweed. It is well, however, to be reminded of those bygone days in Scotland when the 'chief musician' of the kirk was not an organist but—a precentor. Therefore, a warm welcome is due to an interesting book by Mr. W. Milne Gibson ('Ex-Laternist') entitled 'The Old Scottish Precentor,' which has been recently issued from the office of the *Aberdeen Daily Journal*. Mr. Gibson ably treats his subject from four points of view—historical, biographical, anecdotal and reminiscent. Let us dip into his readable pages.

The Sang Schules in Scotland date back to the 13th century. A distinctly Scottish institution, they were not only to be found in the cathedral cities, but in several of the smaller towns, e.g., Ayr, Dumbarton, Lanark, Cupar and others; indeed they found their way to the far north, as in 1544 Bishop Reid founded and endowed a Sang Schule in Orkney. We learn that 'these old institutions had not a little to do in the making and "upkeep" of the old-time "letter-gae," or "uptaker of the psalm"; moreover, 'for a long time prior to the Reformation, and, indeed for some considerable time afterwards, much attention was paid to the musical part of the Church service by the magistrates and councils of the various towns and burghs where a Sang Schule existed.' The teaching at these schools was originally restricted to the three M's, 'music, morals and manners,' but after the Reformation the three R's were added to the three M's of the curriculum.

As an Aberdonian, Mr. Gibson is naturally proud to assert that music first began to be taught in the granite city about the year 1256, when the master of the school was required to see to the due attendance of four singing boys at divine service in St. Nicholas Church, in which an organ was introduced somewhere about the year 1457. The Town Council in 1541 granted to 'Robe Portair and Robe Nicholouson ilkane of thame fourthy shillings to bye thame clayse, to be given thame yeirly sua thei continew the Sang Schules, and serf in thair queir.' Three years later (in 1544) Sir John Fethy, or Fethe, was appointed one of the

prebendaries of St. Nicholas queir, 'to have the organs and Sang Schule for instructing the bairnis.' It is recorded that 'this man was the first organist that ever brought in Scotland the curious new fingering and playing on organs.' There is much interesting information in these pages concerning the Sang Schule at Aberdeen, the *alma mater* of many a precentor. This institution came to an end in 1758: what a pity it was not continued.

Under the heading 'The first Aberdeen psalters,' Mr. Gibson says: 'In comparatively early times Aberdeen played an important part and occupied an honoured place in the history of Church music, and its reformation and improvement in Scotland.' In the matter of publishing psalters, Bon Accord was also not far behind. In 1625 Edward Raban, the 'toun's printer'—or, 'the Laird of Letters,' as he proudly called himself—published 'The Psalmes in Meeter, together with the tunes diligently revised and amended by the most expert musicianes in Aberdene'; and in 1633 there came from the same publisher a second volume, 'The Book of Common Order' with 'the psalmes in prose and meeter with tunes.' As Mr. Gibson says, it is somewhat remarkable to find music-type thus early in use at Aberdeen; he goes on to say that this psalter of 1625 'was among the most complete works of the kind that up to that period had been produced in Scotland.'

The multiplication of hymnals in the present day is a matter of common knowledge, but at Aberdeen, in the days of the old-time precentor, there seems to have been no end to the making of 'Musick Bookes,' from the semi-official, authorised psalters down to the attempts made privately by the precentors themselves to provide in printed form copies of the tunes they sang on Sunday. The titles of these works were often amusing. A great favourite was 'The Psalme Singer's Delightfull Pocket Companion.' 'In one of these,' says Mr. Gibson, 'we find that persons of the meanest capacity may learn more of the true grounds of music in a month by this booke than can be learnt in 12 months by any other work in Edinburgh!'—a serious reflection on Edinburgh! We are told that 'the bookseller seems to have kept an eye on the main chance'—what Scotsman does not?—'for after announcing in a weekly news print of the day his stock of psalters and "other musick bookes," one dealer added this very pat note: "N.B.—At the same place there is a neat mahogany press-bed for sale."'

The word 'innovation' has occupied a very prominent place in Scottish ecclesiastical history. 'I hear you have introduced an innovation in your kirk,' said one minister to another, 'you read the Ten Commandments.' 'Quite true,' replied the other, 'and that is not the only innovation; we are going to try our best to keep them.' Even the pitch-pipe was regarded as rank profanity. One 'R. G.' of Aberdeen, writing to the *Scots Magazine* of April, 1755, said: 'There is a profanation of the Sabbath introduced by singing the psalms at church with a herd-boy's instrument of music, which gives offence to many serious Christians.' He goes on to say that, in place of the proper duties of meditation and prayer, the young folk 'meet to whistle and fife' before and after sermon 'to improve themselves in this exercise'; and as for singing in parts 'R. G.' characterises that as 'nothing but what was begun by a profane heretic a thousand years ago!' Any improvement in the musical service—what there was of it—created much prejudice. 'Weel, Janet,' said a mistress to her servant after attending a kirk where the psalm-singing had been improved, 'how did ye like it?' 'It was verra bonnie, mem; but oh! yon's an' awfu' wye o' spendin' the Sabbath!' One old Elder was so loud in his denunciation of good, bright singing in the kirk

that he pronounced it to be an 'invention of the devil,' solemnly adding, 'after a' it was naething but sacred plesures.'

Mr. Gibson conveys much 'pleasant' information about old preceptors, their achievements, incompetence, occupations, and especially their eccentricities. One was a mole-catcher named 'Moudiewort,' who, when he rose to prevent the first psalm, saw a dog walk quietly up the 'middle pass' of the kirk. The animal, sitting on its haunches and opening wide its jaws, became an interested listener. Little wonder that no voice, save that of the preceptor, was heard! At the end of the first verse 'Moudiewort' closed his book and laid it down with a bang on the desk, exclaiming 'Did ye think I cam' here to sing to dogs? I'll sing nae mair!' Immediately the dog rose, walked solemnly out of the kirk, and was never known to enter it again. No wonder!

Pawky humour and Scotch repartee find their rightful place in these entertaining pages. 'I wish you wadna pitch your tune sae high, Jeems,' observed a minister to his praise-leader; 'they say your singin's sharp.' 'It's a guid job, sir, we haena baith the same faut,' was the reply, 'for the folk say your discourses are dreadful flat.' On one occasion a preceptor failed to hit upon the tune, and kept on reading the line 'Teach me, O Lord, the perfect way,' hoping at last to succeed. After these repeated attempts had failed, an old farmer, who could no longer stand those vain repetitions, blurted out: 'Aye, mon, I'm thinkin' the Lord has muckle need to teach ye.' When one Sandy C—, a preceptor, was practising his 'young fowk,' they 'went to bits' over a new tune. After struggling alone for a few minutes Sandy himself succumbed. He looked about him and said: 'Boys, ye're oot, an' I'm oot, an' we're a' oot thegither.'

And now our space is 'oot.' But enough has been said to induce many readers to turn to Mr. Gibson's informing and amusing pages. The book, which is a valuable contribution to the subject of which it treats, contains fifteen illustrations, which add to its attractiveness.

APPOINTING AN ORGANIST.

That interesting and informing book 'English Local Government,' by Mr. and Mrs. Sidney Webb, contains an account of the curious method of appointing an organist to the Parish Church, Woolwich, in the year 1762. A competition was held in due course, and as the adjudicators were the parishioners, who voted according to the respective merits of the candidates, 'elaborate arrangements were made for eliminating all personal favouritism on the appointed day.' The Vestry decreed that 'When the several candidates shall be in the organ loft, and the curtain sewed together (!), the organ-blower shall attend them, and no person whatever to be admitted into the gallery, or any person admitted into the church but those who are parishioners and have a right to vote.' After the candidates had cast lots for precedence in playing, each in succession had to play a voluntary which lasted about fifteen minutes. When all had competed, the assembled parishioners (their names being duly recorded) declared by secret ballot which performer they preferred, the votes being there and then counted and the successful candidate elected.

Mr. Walter Scott, organist and choirmaster of St. Margaret's Parish Church, Roath, Cardiff, has been presented by the congregation of the church with a handsome solid silver salver as a token of their appreciation of his 'faithful work' for a period extending over thirty-five years. Mrs. Scott was at the same time presented with a beautiful gold brooch set with pearls and turquoises.

Mr. John S. Bumpus, honorary librarian of St. Michael's College, Tenbury, has compiled an interesting brochure entitled 'Memorabilia, 1906,' being a record of the fiftieth anniversary of the consecration of the church connected with Sir Frederick Ouseley's munificent foundation. This attractively got-up publication gives a full account of the services, the four sermons that were preached, the social functions, and a full list of the services and anthems sung during the Festival week, from September 28 to October 6, 1906. In a brief foreword the Warden (the Rev. John Hampton) says: 'At the request of many old boys and old friends in all parts of the world for some memento of our jubilee, these pages have been put together,' and, we may add, they have been well put together by Mr. Bumpus. An excellent portrait of Ouseley prefaces the book, which also contains two excellent photographs, taken by Mr. F. Lowe, lay-clerk and sacrist of the church.

The death, after only four days' illness, on July 5, of Mr. Frederick Edward Hollingshead, organist and choirmaster of St. Andrew's Church, West Walcot, Bath, is recorded with regret. A Fellow of the Royal College of Organists and an Associate of the Royal College of Music, Mr. Hollingshead was an excellent organist and choir-trainer; moreover he was a man of sterling worth and genial personality, and his premature death, at the age of thirty-three, has called forth many expressions of regret.

Mr. T. H. Spiers, for the past fourteen years organist and choirmaster of St. Luke's Church, Leicester, has been presented with a handsome illuminated address and to Mrs. Spiers was given a case of silver, in commemoration of their silver wedding. The presentation, which took place at the Vicarage, was made by the vicar, the Rev. David Dewar, in the presence of the clergy, churchwardens, and choir of the church.

Dr. F. H. Torrington has resigned the organistship of the Metropolitan Church, Toronto, which he has held for thirty-four years.

The third number—the first that has attained to the dignity of print—of the 'Lichfield Cathedral Choristers' Magazine' has reached us. Its contents are of a very varied and readable nature, including a poem entitled 'The Dean and Chapter's bodyguard,' by a young gentleman aged eleven. May all success attend this literary effort put forth in the city of Dr. Johnson.

The quinqucentenary of Peterborough Parish Church was commemorated on June 26 by two services in which music was a prominent feature. The choir, augmented to ninety voices, was accompanied by Mr. B. Manders, who has ably held the organistship of the church during thirty years and who gave an organ recital with much acceptance. The service music included Smart's *Te Deum* in F, the anthem 'O Lord, my God' (S. S. Wesley), and the chorus 'To thee, cherubim' from Handel's *Dettingen Te Deum*.

At St. Luke's Church, South Kensington, on July 5, the newly-formed Choral Society in connection with the church sang Mendelssohn's 42nd Psalm, with Miss Ada Forrest as soprano soloist, and a quartet of tenors and basses from the church choir. The accompaniments were played by an orchestra, and Mr. W. H. Hickox was at the organ. The orchestra and organ played Handel's overture to 'Samson' and Elgar's 'Sursum Corda' and 'Imperial March.' Mr. Charles Hoby conducted.

The organ in St. Mary's Church, Stoke Newington, originally built by Messrs. Gray & Davison in 1858, has been completely remodelled and restored by Messrs. W. Hill & Son according to the specification of Dr. H. T. Pringuer, organist of the church. On three successive Sundays short organ recitals were given respectively by Dr. Davan Wetton, organist of the Foundling Hospital, Mr. Fountain Meen, organist of Union Chapel, Islington, and Mr. Ernest W. Agate, organist of Caterham Parish Church.

An interesting organ recital was given at the Dutch Church, Austin Friars, by Mr. Rudolph Loman, organist of that historic sanctuary, on July 22. The well-played organ solos were agreeably interspersed by some violoncello pieces (with organ accompaniment) ably performed by Mr. Jacques Renard, of the Queen's Hall Orchestra, and Miss Edith von Elischer sang some sacred airs with acceptance, her selection including Mr. Willem Coenen's 'Father, forgive them.'

The following are the names of the successful candidates at the recent examination for the Fellowship of the Royal College of Organists:

H. Blades, Wimborne.
W. Crossley, Radcliffe.
J. R. Crowley, London.
H. Danby, Leeds.
H. E. Darke, London.
A. E. Davies, Swansea.
H. H. Dawton, Paignton.
H. B. Derry, London.
C. N. Hartshorn, Burton-on-Trent.
C. S. Heap, Darwen.
Miss A. M. Ibbetson, London.
T. W. Lariner, London.

P. J. Mansfield, Torquay.
E. V. Pickersgill, West Hartlepool.
E. Read, London.
E. J. Rendell, Cardiff.
R. C. Rodham, Longtown.
J. S. Selby, Nottingham.
H. A. Smith, London.
J. K. Smith, Small Heath.
G. G. Stocks, Oxford.
C. A. Suthers, Todmorden.
L. H. Torr, Swansea.
F. E. Wilson, London.

ORGAN RECITALS.

Mr. W. Wolstenholme, Guildhall School of Music.—Benediction nuptiale, *Hollins*.

Mr. C. H. Moody, Ripon Cathedral.—Evening Song, *Bairstow*.

Mr. James S. Duckworth, Parish Church, Newington.—Finale in B flat, *Wolstenholme*.

Mr. John Pallein, St. Peter's, Harrogate.—Fantasia on the plain-song melody 'Ad cœnam Agni,' *Healey Willan*.

Mr. H. Gaukrager, St. John's, Windermere.—Grand Chœur in A, *Salomé*.

Mr. W. F. Kingdon, St. Michael and All Angels, Little Ilford.—Fugue in C, *Wesley*.

Mr. W. Henry Maxfield, Albert Memorial Church, Manchester.—Grand Chœur in A flat, *Faulker*.

Mr. J. A. Meale, Queen's Hall, Hull.—Scherzo, *Hoyte*.

Mr. Montague F. Phillips, Christ Church, Newgate Street.—Toccata, *D'Evy*.

Mr. W. W. Starmer, Newick Church.—Fugue on the name Bach, *Schumann*.

Mr. C. E. Mott, Parish Church, Much Hadham.—Andante, *Garrett*.

Mr. R. W. Whittle, Parish Church, Daventry.—Cantilene, *Wolstenholme*.

Mr. Wilfrid Sanderson, Parish Church, Doncaster.—Sonata in E flat minor, *Rheinberger*.

Mr. C. M. Gibson, Christ Church, Harrow Road.—Two romances, *Chickerhilly*.

Mr. R. J. Madden Williams, St. Margaret's, Upton.—Offertoire, *King Hall*.

Mr. J. W. Day, Presbyterian Church, Germiston, Transvaal.—Berceuse in D, *Roger Ascham*.

Mr. Albert E. Workman, Wesleyan Methodist Church, Hoylake.—Sonata in A minor, *Capocci*.

Mr. G. Stephen Evans, English Congregational Church, Aberystwyth.—Sonata No. 1, *Guilman*.

Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool.—Fantasia in D, *Stewart*.

Mr. Paul Rochard, St. Mary's, Ilkley.—Andantino in D flat, *Lemare*.

Mr. Edward Potter, St. Stephen's, Walbrook.—Fantasie and Finale from Sonata, No. 10, *Rheinberger*.

Mr. Andrew Freeman, Congregational Church, Newbury (dedication of new organ built by Messrs. A. Hunter & Son).

—Pastorale (Op. 19), *César Franck*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. D. Boseley, Holy Trinity Church, Sunningdale.

Mr. Thomas Carpenter, Parish Church, Moreton-in-Marsh, Gloucestershire.

Mr. James A. Crapper, Gilfillan Memorial Church, Dundee.

Dr. G. Norman Meachen, St. Paul's Church, Canonbury.

Mr. E. C. Scholfield, Mayfield Parish Church, Edinburgh.

Mr. Llewellyn Roberts (Bass), Durham Cathedral.

THE ST. ALBANS PAGEANT MUSIC.

There has been a positive craze for historical pageants this year, but all such forms of spectacle, worthy of encouragement as they are, seem to offer little chance for a composer to distinguish himself. The music here, as in the theatre, is regarded as a mere accessory, expensive and troublesome, but indispensable. Now the really gifted musician will rise to the occasion and show that even under these circumstances he can make his strength felt. The music to the beautiful pageant at St. Albans was as superior to that at any of the displays in other towns as *Die Meistersinger* is to any other comic opera. The composer, Mr. W. H. Bell, has been for some fifteen years before the world; he has written important orchestral works of great brilliance and originality, and these have been heard, highly praised and straightway forgotten. Like many another of whom any other country would be proud, his great talent is suffered to remain without reward. An excellent and experienced conductor, as well as a highly dramatic composer, his condition offers an instructive commentary on the recent outcry for schools of dramatic music and scholarships for conductors.

The very first bars sung by the Narrative Chorus in the St. Albans pageant:

set the pattern of dignity and virile energy that is splendidly sustained throughout. Whether in the numerous narrative comments (so difficult for the musician to do anything with), or in the funeral music, or the battle scenes, or the stately Elizabethan dances, Mr. Bell has with each number produced a work of art. The all too short *Sanctus* which accompanies the martyrdom of Alban is a singularly original conception; a movement in 6-8 time with an accompaniment of semiquaver figures all in chords of the sixth high up in the treble, forming a halo of glory over the voices. The stately *Pavane*, too, with its quaint rhythm, is another gem. The sixteen principal numbers have been printed in vocal score by Messrs. Chas. Avison, and will be looked upon, we earnestly believe, with pride and respect by the music-lovers of a later generation.

FOUR-PART SONG.

Words by ONSLOW FRAMPTON.

Composed by H. WALDO WARNER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.

SOPRANO. *p* When evening's twi - light shadows fall, The sun fast sink - ing in the west, A

ALTO. *p* When evening's twi - light shadows fall, The sun fast sink - ing in the west, A

TENOR. *p* When evening's twi - light shadows fall, The sun fast sink - ing in the west, A

BASS *p* When evening's twi - light shadows fall, The sun fast sink - ing in the west, . . A

(For practice only.) *Andante.* *p*

dolce. peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest ; in leaf - y

dolce. peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest ; in leaf - y

dolce. peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest ; 'Tis then in leaf-y lanes and

dolce. peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest ; in leaf - y

dolce. *p*

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lanes and bow'rs, One hears an old, sweet sto-ry told; And so till time shall cease to be, Will

lanes and bow'rs, One hears an old, sweet sto-ry told; shall cease to be, Will

bow'rs, One hears an old, sweet sto-ry told; And so till time shall cease to be, Will

lanes and bow'rs, One hears an old, sweet sto-ry told; shall cease to be, Will

lov - ers tell that tale of old. Go where ye will, be where ye may, Would ye that same sweet story

lov - ers tell that tale of old. . . Go where ye will, be where ye may, Would ye that same sweet story

lov - ers tell that tale of old. . . Go where ye will, be where ye may, Would ye that same sweet story

lov - ers tell that tale of old. Go where ye will, Would ye that sto-ry

know, But list ye at the close of day, And learn how doth the sto-ry go.

know, But list ye at the close of day, And learn how doth the sto-ry go.

know, But list ye at the close of day, And learn how doth the sto-ry go.

know, But list ye at the close of day, And learn how doth the sto-ry go.

When win - ter's wind doth close the door, With - out, chill dark - ness cov - ring

When win - ter's wind doth close the door, With - out, chill dark - ness cov - ring

When win - ter's wind doth close the door, With - out, chill dark - ness cov - ring

When win - ter's wind doth close the door, With - out, chill dark - ness cov - ring

all, With - in, a flick - ring fire that makes Fan - tas - tic shad - ows on the

all, With - in, a flick - ring fire that makes Fan - tas - tic shad - ows on the

all, With - in, a flick - ring fire that makes Fan - tas - tic shad - ows on the

all, With - in, a flick - ring fire that makes Fan - tas - tic shad - ows on the

wall, if ye would learn, and hear That same sweet sto - ry

wall, if ye would learn, and hear That same sweet sto - ry

wall, List then, if ye would learn, and hear That same sweet sto - ry

wall, if you would learn, and hear That same sweet sto - ry

as of yore. The world may change, but love will last For ev - er, and for

as of yore. but love will last For ev - er, and for

as of yore. The world may change, but love will last For ev - er, and for

as of yore. but love will last For ev - er, and for

ev - er - more. Go where ye will, be . . where ye may, Would ye that same sweet sto - ry

ev - er - more. . . Go where ye will, be . . where ye may, Would ye that same sweet sto - ry

ev - er - more. . . Go where ye will, be . . where ye may, Would ye that same sweet sto - ry

ev - er - more. . . Go where ye will, be . . where ye may, Would ye that same sweet sto - ry

ev - er - more. Go where ye will, Would ye that sto - ry

know, But list ye at the close of day, And learn how doth the sto - ry go.

know, But list ye at the close of day, . . And learn how doth the sto - ry go.

know, But list ye at the close of day, And learn how doth the sto - ry go.

know, But list ye at the close of day, . . And learn how doth the sto - ry go.

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Reviews.

NEW SETTINGS OF THE 'TE DEUM.'

Te Deum in G. By Alan Gray.*Te Deum* in B flat. By Haydn Keeton.*Te Deum* in B flat. By John Pointer.

[Novello & Co., Ltd.]

Dr. Alan Gray's setting of the great Eastern hymn is laid out in accordance with the view of the Rev. Dr. Burn that the ancient hymn proper consists of three parts. The first ending with the *Ter Sanctus*, is the praise of creation; the second, ending with the line 'We believe that Thou shalt come to be our Judge,' is the praise universal; and the third, concluding with the prayer for salvation, is the praise of the congregation. Here the original hymn ends, the subsequent verses being a series of versicles and responses taken, with one exception, from the Psalms, the exception being 'Vouchsafe, O Lord,' which is found in the service of Compline and also as an antiphon to the *Gloria in Excelsis*. Dr. Gray has indicated these divisions by short interludes for the organ and also by a certain distinction of style for the different sections. The result is clearness and significance. Four-part choral writing has been chiefly adopted until the antiphon 'O Lord, save Thy people,' which is written for a bass solo, the choir answering with the words 'Govern them, and lift them up for ever.' This method is pursued until the close, the bass soloist having the words 'O Lord, in Thee have I trusted,' and being answered by the choir with 'Let me never be confounded,' the latter sentence being directed to be sung *forte*, a somewhat unusual proceeding at the present day. The general character of Dr. Gray's music will be surmised when it is said that considerable use is made of the third Gregorian tone.

A jubilant expression characterizes Dr. Keeton's music, and the setting would be specially suitable for a festival service. The composer adopts the idea that the choirs of heaven and earth join in praise in singing the words 'Holy, Holy, Holy, Lord God of Sabaoth,' which are directed to be delivered *fortissimo e marcato*. The verse 'When Thou tookest' is set contrapuntally, and a *fortissimo* outburst comes with the words 'Thou didst open the kingdom of heaven to all believers.' The music allied to 'We believe that Thou shalt come' is impressive, and the remainder of the work contains some very effective part-writing. Dr. Keeton has also set the *Jubilate* in the same key, but in a simpler style.

The music by Mr. John Pointer makes less demands on the capabilities of the choir than either of the preceding settings, and will be found well adapted for ordinary use. The composer indulges in points of imitation, but not of a complex kind. The 'Holy, Holy, Holy' is set in massive *fortissimo* chords against slow scale passages in the organ accompaniment, and the three verses beginning 'The glorious company' are severally set for the basses, tenors and sopranos in unison. A good effect is made by the organ being silent while the choir sings (in four parts) 'When Thou tookest,' a climax being subsequently worked up from the words 'Thou didst open.' The tempo and tonal force are diminished in the last verse, which ends devotionally.

Alfred Bruneau. By Arthur Hervey. *Living Masters of Music Series*. [John Lane.]

Himself a critic and a composer, it is natural that Mr. Arthur Hervey should write upon so eminent a critic and composer as M. Bruneau; moreover, his well-known sympathies with French music, as evidenced by the two valuable volumes on the subject from his pen, qualify Mr. Hervey in no narrow degree for this congenial task. If there is any fault to find with Mr. Hervey's readable monograph, it is in the comparatively small space he allots to the strictly biographical portion of his subject, only sixteen pages of the eighty-six which form the book. One would like to know a little more of the early years and the struggles—if he had any—of Louis Charles Bonaventure Alfred Bruneau, to give his full name. If considerations of space prevented the amplification of M. Bruneau's life-story, a few pages of the critical matter, excellent though it be, might have been spared for this purpose. But Mr. Hervey has done his work well.

The chapter on 'The artist and his methods' will be perused with special interest, and the operas 'Le Réve,' 'L'attaque du Moulin,' 'L'enfant roi,' and others, are commented upon in a thoroughly able and judicial manner. The chapter on 'The musical critic' gives an all too brief account of M. Bruneau as a distinguished music critic. In this connection Mr. Hervey says: 'His criticisms impress one as eminently sincere, logical, and well thought out, besides which they are remarkable for excellence of literary style.' This attractive volume is prefaced with an excellent present-day portrait of M. Bruneau, and contains seven other illustrations; it is sure to be widely read. We may mention, by the way, that the date of M. Bruneau's birth as here given—March 3, 1857—does not agree with that of March 2 in Grove's 'Dictionary of Music and Musicians' (new edition); and there is a discrepancy in the dates of the production of the opera 'Kerim,' Mr. Hervey giving 'June 9, 1887,' and the Dictionary 'May' of that year.

ANTHEMS BY OLD COMPOSERS.

Holy, Lord God Almighty. By Thomas Bateson. Edited by James Fitzgerald.

Teach me Thy way, O Lord. By Edmund Hooper.

Sing we merrily unto God. By Adrian Batten.

Let my complaint come before Thee, O Lord. By Adrian Batten.

Save me, O God. By Dr. William Boyce.

Look upon mine adversity. By Dr. John Blow.

[Novello & Co., Ltd.]

The first of the above anthems is an extremely interesting example of 17th century church music. It is believed to have been written as the composer's 'Exercise' for his degree of Bachelor of Music, which he took at Trinity College, Dublin, about the year 1615. The anthem was included in one of the volumes of the Musical Antiquarian Society, and Mr. Fitzgerald has adopted the text from this edition; he has also added a condensed version of the choral score for the purposes of practice, but the work is intended to be sung unaccompanied. For this a well-trained choir is necessary, and sufficiently numerous to sing in seven parts, the sopranos, altos and tenors being divided. Given an intelligent and capable choir, this anthem would be very impressive.

The remaining anthems in the above list have been edited by Mr. John E. West, and with his usual insight concerning the needs and average abilities of church choirs. The anthem by Edmund Hooper, organist of Westminster Abbey from 1606 to 1621, is a good example of the diatonic style of the period. The music is of course contrapuntal in style, but it will be found easy to read. Adrian Batten's anthems are similar in character to that by Edmund Hooper, and to them the same criticism may be applied.

'Save me, O God,' by Dr. Boyce, is deeply devotional in character, the part-writing is flowing and dignified, and the conclusion most impressive. Dr. John Blow's setting of 'Look upon mine adversity' is also extremely reverent, and the part-writing is sure to interest the singers.

BOOKS RECEIVED.

L'esthétique de Jean-Sébastien Bach. By André Pirro. Pp. 539. (Paris: Librairie Fischbacher.)

Studies in Music Graces. By Ernest Fowles. Pp. 164; 3s. (The Vincent Music Company, Ltd.)

The Violin: Its History and Construction. Translated from the German of Abele and Niederheilmann by John Broadhouse. Pp. viii. and 207. (William Reeves.)

The Choir Psalter. Arranged by Francis H. D. Smythe. Pp. 270. (Novello & Co., Ltd.)

The Free Rhythm Psalter. Edited by Francis Pott and (in respect of the music) by Arthur Henry Brown. Choir and people's edition, revised. Pp. 424; 3s. (Henry Frowde.)

Songs from the Revel. (Opus 30.) By Ernest Austin. Pp. 119. (William Reeves.)

Notes on Conductors and Conducting. Third edition revised and enlarged. By T. R. Croger. Pp. 76; 1s. (William Reeves.)

Lohengrin (Wagner) and *The Bohemian Girl* (Basse). The great opera series, edited by J. Cuthbert Hadden, with coloured illustrations by Byam Shaw. 1s. each. (T. C. & E. C. Jack.)

Correspondence.

MUSIC AT DULWICH COLLEGE.

SIR,—The account given in the July 'MUSICAL TIMES' of the music at Dulwich College is erroneous. So far from being neglected, the support given by the school to the musical institutions is enthusiastic. The statement that the music is 'under the charge of form masters and not professional musicians' is a ludicrous perversion of the truth. With the exception of myself, not one of the eight masters engaged in the musical teaching, teaches anything but music, and no form master teaches any music whatever.

No mention is made in the article of the great work done here by Mr. E. D. Rendall, which has left us with a musical organization complete in every particular, and a choir, orchestra and band which are, I believe, unsurpassed by those of any other public school. I might add that there is now no such thing as 'Upper' and 'Lower' School; 'Dulwich College' is a name expressly confined to this *School* by the Act of 1882; the Chapel has, musically, no connection whatever with the School; the two gentlemen whose photographs you reproduce were (*sic*) organists of the Chapel, not of Dulwich College.

Believe me, very truly yours,

HUBERT DOULTON,

Master of the Music at Dulwich College.

Dulwich College, S.E.,

July 1.

[In printing the above letter, *literatim et verbatim*, we venture to say that in the article the words 'neglected' (or 'neglect') were not once used. On the contrary, the writer of the article said that 'due credit must be given for much excellent work done at the school concerts and in the encouragement given to boys to learn music.' Mr. Doulton endorses the statement that the music at the College is under his direction, and he is a form master; therefore the music is, as we said, under the charge of form masters; for we included what is commonly known as the Lower School, or Alwyn's School, which, however distinct it may be from the modern Dulwich College, is under the control of the same governing body, and in this school the music is also under the charge of a form master.

If, as Mr. Doulton states, 'the Chapel has, musically, no connection whatever with the School,' it may be pointed out that Mr. E. D. Rendall—whose work is so highly and doubtless rightly eulogised by Mr. Doulton—was Organist as well as 'Principal musicmaster' of the College (*see the Roll of the Union of Graduates in Music*); and, moreover, he is a graduate in music at the University of Cambridge.

Dr. W. H. Cummings, in an article entitled 'Music at Dulwich College,' contributed by him to *Concordia* of August 7, 1875, said: 'Of the music taught in the College the less said the better. The study of music by all the scholars should be compulsory, and proper facilities and times for teaching the various classes should be arranged.' Whatever improvement has since been made in the musical department of the College, the fact remains that music does not hold that high place in the curriculum as was intended by the founder: this the writer of the article endeavoured to point out.—ED. M. T.]

THE ARTICLE PSALTER IN GROVE'S
'DICTIONARY OF MUSIC AND MUSICIANS,'
NEW EDITION.

SIR,—My attention has been called to a communication appearing in the current number of 'THE MUSICAL TIMES,' and containing a list of alleged omissions and statements requiring correction—from the bibliographical point of view—in an article upon the English Metrical Psalter (in its musical aspect), in the new edition of Grove's Dictionary.

The list does not claim, apparently, to be the outcome of original research, but is rather derived from the works of recent writers, whose statements, it may be said, themselves need verification if they are to be used for this purpose.

The article in the first edition, which was also the first attempt to deal at all fully with the subject, was founded upon a careful examination of all the original sources, so far as they were then known. A list of the musical contents of each psalter, giving the first line of every tune, was made, and these were carefully compared; every precaution against error seemed to have been taken, and the history of each tune, it was hoped, was as plain as possible. And, in fact, the information then given having remained unquestioned, it was repeated, with very little change, in the new edition.

Since questions have now at last been raised, I should naturally have been glad if they could have been discussed and cleared up at once; but unfortunately I am, and shall be till November, far from London, and from all my books and papers relating to this subject, so that it will be impossible for me to begin the necessary inquiries until after my return to town. Only by a careful re-examination of the original sources can it be shown whether, in the cases mentioned by your correspondent, my information is correct, or whether the precautions taken against error were after all inadequate.

I remain, SIR,

Your obedient servant,

THE WRITER OF THE ARTICLE.

July 19, 1907.

[We await the result of the 'careful re-examination of the original sources' before replying to the above letter.—ED. M. T.]

THE LATE DR. JOSEPH SMITH.

DEAR SIR,—Your obituary notice of Dr. Joseph Smith induces the promoters of the fund for the relief of his widow and younger children to beg the favour of your space. A generous response to their private solicitations has to be duly acknowledged; but thinking that many of his friends both professional and private would be glad to contribute to the fund, if it were more publicly announced, I am authorized to send you this letter. The lists will shortly be closed, and any contribution, however small, will be gratefully acknowledged by Dr. and Mrs. Werner, 31, Merrion Square, Dublin, and Mr. and Mrs. Peter Goodman, 44, Rutland Square, Dublin; and also by yours faithfully,

JOSEPH SEYMOUR,

Hon. Treasurer, Leinster Section, Incorporated
Society of Musicians.

18, Northumberland Road, Dublin.

SOUTHPORT ADJUDICATING METHODS.

SIR,—I was extremely pleased to read the strictures passed upon the method of screening the adjudicators at the Southport festival. It is an insult to ask any adjudicator to accept such conditions. If conductors and adjudicators would have the courage to decline to have anything to do with festivals that foster this method, it would cease immediately. I have refused to adjudicate under similar circumstances until the 'bathing van' has been removed. I appeal to the various executive committees to adopt methods in harmony with our Divine Art so that we may have perfect ensemble with competitors and adjudicators.

Yours, &c.,

JOHN JAMES.

Hanley, July 8.

THE DURHAM MUSICAL SOCIETY.

DEAR SIR,—On p. 401 of your June issue it is stated that the Durham Musical Society will probably 'be converted into a Cathedral Choral Society, which will devote itself to giving oratorios and other sacred works in the Cathedral.'

As a member of the committee of the Durham Musical Society I wish to give an emphatic contradiction to this statement, which is likely to affect the Society prejudicially. The Cathedral Choir, augmented by special voices, now gives oratorios three times yearly; but the Durham Musical Society will, as hitherto, continue to give its concerts quite independently.—Yours truly,

E. V. STOCKS,

Conductor Durham University Musical Society.

31, Old Elvet, Durham.

July 18.

A BACH CONCERT AT THE ROYAL COLLEGE OF MUSIC.

Of the many excellent concerts given by the students of the Royal College of Music in their beautiful concert-room, none have exceeded in interest that of July 23. Why? Because all its wealth came from an inexhaustible mine of noblest music. To display some of its rich treasures was a happy thought of Sir Hubert Parry and his colleagues, who are to be warmly congratulated on their first Bach concert. The programme speaks for itself:

1. Cantata .. Du wahrer Gott und David's Sohn .. *Bach.*
Solos { Ethel Duthoit (Exhibitioner), A.R.C.M.
Dilys Jones (Exhibitioner).
Spencer Thomas (Scholar).
2. Overture (Suite) in D major *Bach.*
Grave (C)—Piu vivace (G-8)—Bourrée I.—Bourrée II.—
Gavotte—Menuet I.—Menuet II.—Réjouissance.
3. Cantata .. Wachet, betet, seid bereit .. *Bach.*
Solos { Gladys Honey (Scholar).
Dilys Jones (Exhibitioner).
Spencer Thomas (Scholar).
Robert Chignell (Scholar).
4. ORGAN SOLO Toccata and Fugue in D minor .. *Bach.*
Herbert Arnold Smith (Scholar).
5. AIR Bete, bete *Bach.*
(from Cantata, Mache dich, mein Geist, bereit)
Gladys Honey (Scholar).
Flute—Robert Murchie (Scholar).
Violoncello—F. Gershon Parkington (Scholar).
6. Cantata, Now shall the Grace ('Nun ist das Heil') .. *Bach.*

Conductor—

Sir Charles V. Stanford, D.C.L., LL.D., M.A., Mus. Doc.

In regard to interpretation, detailed criticism of the work of students is uncalled for. The honours of the evening fell to the orchestra in their fine performance of the Suite in D, the lesser known of the pair in that key. This was played *con amore* with delightful verve and finish, as though the hearts of the young people were in the music, the two charming Bourrées especially giving unalloyed pleasure to the audience.

The same high standard was hardly reached in the choral music, in the rendering of which there seemed to be indications of insufficient rehearsal. Attack and accent were sometimes found wanting, and the enunciation of the German words was not always above reproach. The difficulties of Bach's vocal music must be allowed for, but the blemishes to which we have referred and which are often common faults, should be seen to by reason of their interpretative importance. Of the choral works the Advent cantata 'Wachet, betet, seid bereit' was the most interesting because of its wonderful conception. Bach's unrivalled genius in dramatic expression through simple means is grandly illustrated in the bass recitative depicting the Judgment Day, in which the melody of the choral associated in England with 'Great God, what do I see and hear' is introduced by the trumpet with thrilling effect. Bach has not given any time-words in this work; the question of speed, therefore, is one for the conductor to decide. In this connection we think that some of the movements of this cantata were taken too quickly, and thus the performance did not realize that breadth and dignity which the solemn subject demands.

Bach has rightly led the way: may not the College authorities arrange similar programmes from the works of other classical composers?

ROYAL ACADEMY OF MUSIC.

At the students' concert given at Queen's Hall on June 25, five orchestral works which proved interesting and pleasing were performed. Four of these, entitled 'Orchestral Illustrations,' were by Miss Eleanor C. Rudall, who has taken for her subjects the two pictures by the late G. F. Watts severally named 'Dawn,' and 'Good luck to your fishing'; Sir E. Burne-Jones's 'Dorigen and Breizne'; and Herbert Schmalz's 'The King's daughter.' These notable examples of pictorial art have moved Miss Rudall to write agreeable music, instinct with refinement and testifying to a lively imagination and perception of instrumental effects. The fifth novelty was a concert-overture in G minor by Mr. York Bowen, which

well maintains the reputation this clever young composer has gained. The instrumental soloists were Miss Gladys Clark, who was heard to advantage in Spohr's Violin concerto, the 'Dramatic'; Miss Myra Hess, a decidedly gifted young pianist, and Miss Edith Evans, who reflected credit on her violoncello teacher. The singers were Miss Hedwig Hantke, Miss Josephine Outlee, and Mr. Thorpe Bates, the last named giving an admirable interpretation of Wotan's 'Abschied.' Sir Alexander Mackenzie, who conducted, secured a grateful ensemble.

The annual prize distribution took place on July 19, when H.R.H. the Duke of Connaught, President of the Academy, presented the awards to the successful students.

The following scholarships will be offered for competition at Michaelmas. Full particulars and forms of entry can be obtained from the Secretary upon application:

Name of Scholarship.	Subject.
Ross Scholarship	Wood-wind.
Sainton-Dolby Scholarship	Singing (soprano).
Stainer Exhibition	Organ.
Dove Scholarship	Violin.
Ada Lewis Scholarships	(Singing (any voice). Pianoforte. Organ. Violoncello.)

ROYAL OPERA.

CATALANI'S 'LORELEY.'

During the closing month (July) of the grand season of opera at Covent Garden three works were added to the repertoire. One of these, Alfredo Catalani's 'Loreley,' was performed for the first time in England on July 12. The composer of this opera, who died in 1893 at the early age of thirty-nine, was a native of Lucca, where his father was an organist. 'Loreley' is a revised version of an early effort entitled 'Elda,' produced at Turin in 1880. Although not very successful, some years later the librettists, Messrs. Carlo D'Orville and A. Zanarolini, and the composer decided to give the opera another chance of life and, having reduced the four acts to three and otherwise improved the work, it was mounted again at Turin in 1890.

The book is well laid out for musical treatment. In the first act is shown how Walter, the Lord of Oberwesel, has won the love of a country maid named Loreley, notwithstanding that he is already affianced to a lady of high degree, Anna of Rehberg, and Walter seeks advice from his friend Hermann, who tells him his duty is to marry Anna. Loreley, on learning how she has been deceived, vows to give herself to Alberich, the god of the Rhine, if she be endowed with irresistible beauty. Her offer is accepted, and then ensue troublous times for all concerned. In the second act Loreley interrupts the marriage procession of Walter and Anna, and the latter dies of grief; in the third act Walter commits suicide on learning that Loreley is doomed to sit on a rock and comb her hair with a golden comb. Each character bears a curious affinity to the personages in Wagner's 'Tannhäuser,' and the composer seems to have been influenced by his German model. As to be expected from the history of the work, every page of the score bears evidence of earnestness of purpose and musicianly painstaking; but lack of spontaneity and impressive expression in the most agitating situations are equally apparent, and expectation is excited in excess of realization. The opera is preceded by a short overture chiefly built up with the melody of Loreley's song of fascination, the composer's happiest effort. The entire action takes place on the banks of the Rhine, with distant view of the 'Loreley' Rock between Bingen and Coblenz, and there are two picturesque ballets of water nymphs, the first of which is danced to piquant music. The principal characters were admirably played. Miss Scalar was well suited in appearance and in voice for Loreley; Miss Selmo Kurz made Anna a sympathetic character and gave a most brilliant rendering of the aria 'Amor celeste'; and Mr. Bassi and Mr. Sammarco did their best with the parts of Walter and Hermann. Mr. Campanini conducted, and the smoothness of the performance reflected much credit on the stage management.

The two other additions to the repertoire were Mr. Umberto Giordano's 'Fedora' and 'Andrea Chénier.' The

former work was first performed in England during the autumn season at Covent Garden last year, and, as a detailed account was given in THE MUSICAL TIMES for December last, it is only necessary now to endorse the opinion then given, and to note changes of cast. The part of the unfortunate actress, Fédora, most advantageously displays the gifts of Madame Giachetti, and her impersonation on July 3 deepened the impressions created on her appearance in the rôle last autumn. Mr. Scotti also resumed his personation of De Serieux, but the coquettish Olga was entrusted to Miss Zeppilli, and the hero to Mr. Caruso who, in the later scenes, sang with a wealth of voice and intensity that led to demonstrations of enthusiastic appreciation. The ensemble was excellent, and Mr. Panizza evinced decided skill as conductor.

'Andrea Chénier' is an earlier work than 'Fédora,' and, as might be expected, is musically weaker. This also was performed for the first time in Italian version in England at an autumn season at Covent Garden in 1905, and an account of the work will be found on page 809 of the December number of THE MUSICAL TIMES for that year. Familiarity does not increase esteem for the music, except for the blind woman's touching song 'Son la vecchia madelon' and the final duet between the hero and heroine as they await the arrival of the tumbril to take them to the guillotine. The former was most pathetically rendered by Madame De Cisneros and the latter by Mr. Caruso and Miss Destinn, whose fine singing throughout the opera imparted distinction to their respective impersonations. Mention should also be made of the admirable embodiments of Gérard, Roucher and Mathieu respectively by Messrs. Sammarco, Marcoux and Giliberti. Mr. Panizza also conducted this opera.

Two revivals should be recorded, that of Verdi's 'Ballo in Maschera,' on June 28, and Donizetti's 'Lucia di Lammermoor' on July 17. In the former Mesdames Sclar and Kurz severally sang brilliantly as Amelia and the Page, and Messrs. Caruso and Sammarco respectively rendered full justice to the parts of the Duke and Renato. Madame Melba appeared in Lucia, supported by Mr. Bonci as Edgardo and Messrs. Scotti and Journet as Enrico and Raimondo. At a second performance of the opera on July 22, the heroine was personated by Miss Kurz.

A TONIC SOL-FA JUBILEE.

The jubilee of Tonic sol-fa festivals and the twenty-third annual festival of the Tonic Sol-fa Association were celebrated with much enthusiasm at the Crystal Palace on June 29. The enormous gatherings of singers, now a popular and familiar feature of the musical life of the Metropolis, grew out of a demonstration of the merits of Tonic sol-fa given at Exeter Hall fifty years ago. On that occasion a suggestion was made that a display on a larger scale should take place at the Crystal Palace, then lately removed from Hyde Park. The suggestion was taken up with spirit by the Rev. John Curwen and his colleagues, with the result that in a few weeks the juvenile choir was trained and, supported by a detachment of tenors and basses, the young folks duly appeared on the Handel Orchestra on September 2, 1857. The interesting event was recorded in THE MUSICAL TIMES of October, 1857, in the following words:

CRYSTAL PALACE.—A most interesting concert took place on the 2nd of September, when 3,000 children, instructed on the principles adopted by the Tonic Sol-fa Association, sang. The audience was one of the largest that has yet assembled in the building, amounting to 29,573, and the scene was of a very exciting nature. The applause was unbounded, and the little singers richly deserved the praise, for their performance was most effective, and their shrill voices were well adapted to the peculiarities of the building. The pianos and fortes were admirably sustained. The important duty of conducting this large body of chorists was fulfilled alternately by Mr. Sarll, of the Royal British Institution, Cooper Street, City Road, and Mr. W. S. Young, of the British School, Wood Street, Spitalfields. A comparatively small choir of tenors and basses, members of the Association, assisted; a greater number would have produced a better effect. Between the parts of the

concert Mr. Willing performed upon the large organ. His selection consisted of some themes from *Lucia di Borgia*, a prelude and fugue by Bach, and Meyerbeer's 'Coronation March.' The fugue was received with the most applause, and was remarkably well played.

Since then a similar demonstration has been held annually under various conductors; and gradually it has been made manifest that choral singing of quite remarkable finish and refinement can be obtained from the children, mostly from elementary schools, who form the choir on these occasions.

This year the singing of the 5,000 children, under the baton of Mr. S. Filmer Rook, was more captivating than ever, indeed it surpassed anything of the kind that hitherto has been heard at these annual gatherings. The programme included one piece, Spofforth's 'Hail, smiling morn,' which found a place in the selection of fifty years ago, and now, as then, it so pleased the audience that it had to be repeated. The youthful singers were at their best in Mendelssohn's 'Lift thine eyes,' sung unaccompanied with much feeling. Sterndale Bennett's 'May dew,' and especially in an arrangement for two sopranos and contralto of Henry Leslie's trio 'O memory,' which was given with a pure but full quality of tone and a refinement of enunciation calling for high praise. Such refined singing bears strong testimony to the training these children receive in the schools, and it is fervently to be hoped that the Education Committee of the London County Council will not allow any consideration to interfere with such excellent voice-production lessons as these little people now enjoy.

The concert concluded with a selection of patriotic choruses, sung while the scholars of the Kirkdale Road School, Leytonstone, dressed in varying national costumes, presented a series of tableaux descriptive of Britannia surrounded by her children and supported by representatives of the Army and Navy. Mr. C. Hugh Rowcliffe supplied an excellent organ accompaniment.

Choral competitions for the Curwen challenge shield followed the juvenile concert, the winning choir, after an interesting contest, proving to be the Mile-End Select Choir, conducted by Mr. G. Day Winter, the Borough of Greenwich Choral Society taking the prize for sight-singing.

The evening concert, by a choir of about 2,000 London and provincial singers, and supported by an orchestra of about 250 players, opened with a powerful rendering of Beethoven's 'Hallelujah' chorus; the remainder of the programme included a number of familiar choruses and part-songs, of which Pinsuti's 'The sea hath its pearls' was the most successful effort. An interesting feature of the concert was the presentation by Miss Lushington of medals to a number of veterans who had taken part in the first Tonic sol-fa festival at the Crystal Palace in 1857: this lady also handed the shield and prizes to the winners of the choral competitions of the day. The band contributed several pieces in excellent style as well as providing an accompaniment to some of the choruses, and Mr. H. W. Weston officiated most ably at the organ. Mr. L. C. Venables, who conducted this concert, is to be warmly congratulated upon having attained his majority as conductor, having held the baton with marked efficiency at twenty-one concerts.

This inspiring and memorable festival was appropriately concluded by a lecture, illustrated by dissolving views, entitled 'The story of Tonic sol-fa,' delivered by Mr. J. Spencer Curwen, President of the Association.

OPERA IN ENGLISH.

The Moody-Manners Opera Company commenced on July 15 a season of eight weeks at the Lyric Theatre. The selection for the first fortnight comprised Nicolai's 'Merry Wives of Windsor,' Mozart's 'Marriage of Figaro,' 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' 'Faust,' 'Cavalleria Rusticana,' and 'Pagliacci,' which were conducted by Mr. Eckhold and Mr. Sapio. Among the principal exponents were Mesdames Fanny Moody, De Vere-Sapio, Toni Seiter, and Messrs. Joseph O'Mara, John Child, Charles Carter, William Dever, Lewys James, Charles Magrath, and Charles Manners. A special feature was the excellence of the choral singing, while the orchestral playing merited praise.

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NATIONAL TEMPERANCE CHORAL UNION.

The annual fête of the National Temperance Choral Union was held at the Crystal Palace on July 13. The proceedings included competitions in various choral and solo-singing classes, a concert by 5,000 juveniles, and another concert by 4,000 adult singers. The juvenile concert, given on the Handel Orchestra, was conducted by Mr. S. H. Cooper. The concert was a memorable success, although the tone at times was rough. In the adult choir competitions, the Bristol Temperance Choir (Mr. F. Stone) gained the first-prize in the small choir section, and that in the large choir section fell to the Reading Temperance Choral Society (Mr. A. W. Moss). Dr. J. E. Borland adjudicated.

The evening concert by the great adult choir was conducted by Mr. W. Seemer Betts. The most ambitious number was a choral fantasia, arranged by Mr. Percy E. Fletcher, upon Wagner's 'Tannhäuser.' The selection had evidently been carefully rehearsed, and, although the performance was not supported by an orchestra, it was very successful. Mr. Betts has served a long apprenticeship as conductor of the juvenile choir, and now that he is promoted to the leadership of the adult choir, he may safely be expected to keep them to the high standard of choral singing looked for at these festivals. Mr. F. Wilson Parish was, as heretofore, an efficient organist.

London Concerts.

UPSALA UNIVERSITY STUDENTS' CHOIR.

The visit of this small choir of about forty Swedish gentlemen has been one of the pleasant experiences of the musical season. The members are by no means all young men, as might be inferred from the occurrence of the word 'students' in the title of the choir. No doubt the mature singers whose voices gave solidity to the tone were former students, who are still able to maintain the bond through music. The choir gave three concerts at the Queen's Hall on June 24, 27, and 28. The members must have been gratified at the geniality and warmth of their reception. There can be no doubt that the choir is well constituted and admirably trained. The distinguishing features of their performances were the good taste invariably exhibited, and on the whole the agreeable quality of tone and general tunefulness. We are very far from desiring to underrate their excellences, but in view of some eulogies earned from generous friends, it may be as well and fair to say that in point of beauty of tone and splendid execution there are more than a few of our own male-voice choirs which could exhibit finer results. The forty pieces named in the programme touched all moods, grave and gay. The folk-song element was an attractive feature. Amongst the most effective of the smaller pieces we mention a charming part-song 'Sing, sing' by Aug. Soderman, which was sung with great delicacy; a serenade by J. Widcen, and 'Norland melodies,' in a minor key, by A. Janke. The most elaborate piece presented was 'The peasant wedding,' by A. Soderman. This is in four movements, all of which are fairly fully developed. Our old friend 'The march of the men of Harlech' was an unexpected item, and was sung with considerable fervour. Notable points were that all the pieces were sung unaccompanied, that the key was given by the conductor very quietly, that the pitch was well kept and that, so far as we could see, all the singing was from memory. Dr. I. E. Hedenblad conducted very ably and with welcome unobtrusiveness. London will gladly welcome the Upsala Students' Choir again at their next visit.

GUILDHALL SCHOOL OF MUSIC.

An interesting feature of the orchestral concert given by the pupils of the Guildhall School of Music on June 26 was the performance of a manuscript Pianoforte concerto in C minor by Miss Ethel Scarborough, who played the solo part expressively and brilliantly. The principal subject of the first movement is significant and well designed

for development, is coherent, and is also effectively instrumented. The second movement is a sympathetic *Lento*, and the *Finale* is gay and vivacious. The vocalists were Miss Amy Julie Bean and Mr. Mario Vail, the former the possessor of a powerful mezzo-soprano voice, and the latter a baritone who, when he has acquired greater dramatic perception, should do well by his art. Mention should also be made of the performance by the orchestra of the first movement of Raff's Fifth symphony (Op. 177) and Schumann's well-nigh forgotten 'Julius Caesar' overture (Op. 128), conducted by the principal (Dr. W. H. Cummings) with his usual ability.

The orchestral concert given by Miss Tilly Koenen at Queen's Hall on June 25 deserves special mention, not only because of the vocalist's achievements, but because it presented the London Symphony Orchestra under the able conductorship of Herr Max Fiedler. Miss Koenen sang 'Ah! Perfido' (Beethoven) with fine power and breadth. One could deeply enjoy the interpretation without having to feel sympathy at obvious effort. The ripe fullness of her voice, and the command of resources both musical and intellectual, enabled Miss Koenen to give a memorable performance of this great aria, as well as of the songs 'Hymnus' (Strauss), 'Die Musikantin' (Max Fiedler), 'Er ist's' (Hugo Wolf), 'Schmied Schmerz' and 'Im Kahne' (H. van Eyken), and 'Die Allmacht' (Schubert). The orchestra performed 'Der Freischütz' overture, 'Tod und Verklärung' (Strauss) and the C minor symphony (Beethoven).

Madame Clara Butt and Mr. Kennerley Rumford's concert 'to say good-bye' previous to their departure for their Australasian tour attracted an enormous audience to the Royal Albert Hall on June 29. The famous contralto was in excellent voice, and her rendering of 'O mio Fernando' from Donizetti's 'Favorita' advantageously showed the superb quality of her vocal organ. Of course she had to give twice as many songs as announced on the programme. Mr. Kennerley Rumford also sang very finely, his interpretation of 'Largo al factotum' from Rossini's 'Barbiere' being a remarkable example of vocal skill. The other artists engaged were the Misses Pauline and Ethel Hook, Esta d'Argo and Ada Forrest, Mr. Ben Davies, Miss Gertrude Meller, pianist, Mr. Tivadar Nachéz and Mr. W. A. Squire. Mr. Arthur E. Godfrey was at the organ, and Mr. S. Liddle played the accompaniments.

Miss Fanny Davies has never played better than at her pianoforte recital at Steinway Hall on July 10. Her rendering of Brahms's exacting 'Variations and fugue on a theme by Handel' was most interesting and brilliant, and her subsequent interpretation of Schumann's 'Forest scenes' was fascinating by its significance and poetic character. The musicianship of the gifted pianist was further shown by a performance of her arrangement of the *Scherzo* from Mendelssohn's 'Midsummer night's dream' music, and by the execution of several short pieces by living French composers.

The Brahms chamber concert given by Mr. Leonard Borwick on July 3 at Bechstein Hall was most successful. The original scheme was a sonata recital, with the co-operation of Dr. Joachim, but the illness of the eminent violinist necessitated other arrangements, with the result that the aid was secured of Herr Halir and Herr Hausmann. The combination proved exceedingly happy, and those who attended the concert can scarcely fail to keep in memory the gracious and significant readings given.

Miss Elizabeth Dodge gave a very successful song recital at the Eolian Hall on June 26. She possesses a soprano voice of excellent quality, which was effectively displayed in the difficult 'Alleluja' from Bach's cantata 'Jauchzet Gott,' and the mad scene from 'Lucia.' Miss Dodge was assisted by M. Fleury (who played the flute obbligato in the air from 'Lucia') and Madame Renée Chemet Decreus (violin). M. Camille Decreus accompanied.

Miss Phyllis Gotch is to be commended for her decision to give a recital of English folk-songs and ballads on June 25 at Steinway Hall, when a large audience gave emphatic testimony to their enjoyment of her tasteful and expressive singing of the old ditties. Pleasing variety was contributed by the attractive pianoforte playing by Mr. Herbert Fryer.

Miss Edith Wynne-Agabeg and Miss Christian Carpenter afforded enjoyment to a numerous audience at Steinway Hall on July 2; the former by her sympathetic singing and the latter by her tasteful pianoforte playing, which included two effective Studies and an Impromptu from her own pen, and Mr. Carlo Albanesi's Sonata in B flat, a refined and graceful work.

The St. Margaret's Musical Society (Westminster) gave a concert performance of Bizet's opera 'Carmen' at the Royal Horticultural Hall on July 2, conducted by Mr. F. W. Bellchamber, in the absence, through illness, of the conductor of the Society, the Rev. Jocelyn Perkins.

PATRON'S FUND CONCERT.

The eighth concert under Mr. S. Ernest Palmer's munificent endowment was given at the Queen's Hall on July 11. An overture by Mr. Walter E. Lawrence, though containing clear conscientious writing, did not prove very exciting, while Mr. Thomas F. Dunhill's scene for contralto (Miss Phyllis Lett) and orchestra, a setting of Shelley's 'To the Night' scarcely intensified the words of the poem; there seemed to be strong effort without strong inspiration. No 'new paths' were opened in a 'Symphonic Scherzo' by Mr. Montague F. Phillips, but the writing was clear and crisp, and the scoring effective. A suite, descriptive of the race for the 'Palio' or standard which takes place at Siena on the Feast of the Assumption, seemed to suggest rampant realism; but the aim of the composer, Mr. George Dyson, was on a higher plane, and the music in itself was interesting. One number in the programme was not the work of a student, but of the great master Beethoven, the Pianoforte concerto in G, the solo part of which was well rendered by Mr. James Friskin. This was conducted by Sir Charles Stanford, the other works being played by the London Symphony Orchestra under the direction of their respective composers.

Musical Competition Festivals.

ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The third annual conference was held on July 2 at Messrs. Broadwood's, Conduit Street. There was a large attendance of members representing festivals held in numerous parts of the country. Lady Mary Forbes-Trefusis who presided said that they could congratulate themselves upon the growth of the Association. Since last year the membership had increased from 200 to 400, a fact which augured happily for the future work and usefulness of the Association.

Dr. McNaught, in presenting the annual report, said that the large increase in the membership was a conspicuous feature of the past year's work. New festivals had been held during the year, one of the most successful being that at the Alexandra Palace for Hertfordshire and North Middlesex. Although devised late in the season, it was carried through with astonishing energy by Miss Cecilia Hill and proved a very great success. Another festival, also held for the first time with marked success, was that at Ilkley, or Upper Wharfedale, with which Mr. Crawshaw had been so happily connected. Buxton was another new festival, and this too seemed to have succeeded. Another festival which counted as new, because it realized a fresh idea, was that held at Doncaster, where York, Pontefract, Brigg and Retford were united in a perfectly friendly competition. This co-operation was the beginning of a large and important movement by which the successful choirs of one centre would be able to compete with the successful choirs of another centre. New competitions were also started in Paisley and Belfast.

Mr. J. A. Fuller Maitland, in the unavoidable absence of the treasurer, Mr. W. H. Leslie, submitted the audited balance sheet, which showed a balance in hand of £5 11s., or an increase of £1 8s. over last year.

Mr. Fuller Maitland also presented the report of the committee appointed to consider Mr. Fielding's scheme for a prize competition for a short secular choral work. He said that this idea was put forward at the last conference by Mr. Fielding, it being thought desirable to secure a simple form of choral work, one that would be suitable for combined performance at competition festivals. He observed that although the prize offered was small (£5), the work chosen would most certainly be published, and the copyright would remain vested in the composer.

After considerable discussion as to the subscriptions of members and the affiliation of festival committees, Miss Wakefield read a paper on 'How to put competition festivals on a permanent footing.' She said that the provision of a lasting basis for the competition festival movement was a consideration of supreme importance to those who had given so much of their time to nurturing its infancy. That much-to-be-desired condition of things could only be arrived at by each festival itself. The work of the undertaking should be as widely spread and divided up as could possibly be arranged, for only in that way could its staying powers be arrived at. Great attention should also be given to the perfecting of competition festival machinery. Every musical centre, however small, ought to be properly constituted, with executive committee, chairman, secretary and treasurer. Not merely musical enthusiasm, but good business organization should be adopted and utilized to the needs of these competition festivals. She did not share the feeling which some had that competitions and festivals of the ordinary type would never answer together. She held that the two could be easily worked together and that the competitions lost their chief interest and their binding, enduring power when the combined festival was not the most important part of the undertaking. Endeavour should be made to arouse a genuine popular interest, not a fictitious one, in the festivals. Finance was the crux of the whole question. The preliminary subscription list should amount to a third of what was required for the whole. To obtain subscriptions an organized system of collectors was needful. The sympathy of the local press should be gained. She mentioned in conclusion that it had been computed by Dr. McNaught that 50,000 competitors went in for examination this year; he had recently travelled over 5,000 miles on an adjudicator's tour, and had heard at least 600 choirs. These were splendid competition results—let them see to it that they were permanent.

Mrs. Peake (Retford and Doncaster) spoke on the financial aspects of the festivals, and Mr. Fowler (Bristol) also dealt with this topic. He described the ways and means adopted in the festival in which he was concerned. He had found it very difficult to get outside support and to make ends meet. In his district it seemed necessary to offer fairly large money prizes. One source of income was the charge for admittance of competitors. The selection of good and suitable tests was important. A badly chosen piece drove away competitors. He had always tried to secure the best possible adjudicators, and this was a heavy expense.

Lady Winefride Cary-Elwes (Brigg, Lincolnshire) read an interesting paper on numerous statistics as to finance she had gathered and collated, and Mrs. Laughton (Isle of Man) gave an account of the finance of the Douglas Festival. Incidentally she stated that soon after their festival they always had a 'grumbling' meeting, at which everybody could give vent to feelings. This brilliant idea was greatly appreciated by the chairman and the audience. Dr. McNaught mentioned that Douglas possessed in Mr. Looney's choir one of the finest small mixed-voice choirs in the country. Mrs. Commeline (Berks, Bucks and Oxon) stated that no money prizes were given at their festival, and she explained how they had contrived to attract a record entry of 1,400 school children. The Rev. E. P. Luard (Colchester) thought it was a mistake to make areas very large. Miss Susan Lushington (Farnham), Canon Fawnsley (Kewick), Mrs. Ridley (Tynedale), Major Orde ('Wansbeck' Festival, Morpeth), Mr. Thompson, Mr. A. Aiken Crawshaw (Upper Wharfedale Festival, Ilkley) and Mr. Mansel (Mid-Somerset) all joined in the discussion.

At the afternoon sitting Dr. H. Walford Davies addressed the conference on 'The maintenance of pitch in choral music.' This subject, he said, was so important as to claim constant attention, but it was too often neglected. He had heard even good choirs spoil a magnificent performance by falling half a tone in pitch, and they seemed to be quite casual about it. The initial difficulty was that people admitted the impeachment and stumbled about looking for its cause, but they seldom seemed to look for its cure. They regarded it as an inevitable fact which had no remedy. Yet it was a musical disease which was easily curable, and the singers held the cure in their own hands. He often came across people whose attitude was 'Hallo, we're flat to-day.' That was the point of view they took, and there was an end of it. If there was a day on which they were not down in pitch they looked upon it as a bit of luck. The lucky days he thought were fewer than the unlucky ones. From his experience with small choirs he was convinced there was a cure, but he was ready to admit that the difficulty was increased in large choirs. In a great festival choir one or two bad tenors could spoil the others, and the tenors in their turn could bring the whole chorus down. The one thing they needed to aim at was to impress individual singers, whether they form choirs of 100 or 200 voices, that by their own individual effort this fault could be remedied. In his young days he had a splendid solo boy who persistently sang flat. He then fancied, as a great many people fancied to-day, that the difficulty of surmounting this flatness, which seemed constitutional, was colossal, but the boy was so good that one day he said to him, 'I will give you a sovereign if you will cure that flatness.' The sovereign went in a surprisingly short space of time. The cure had been effected, and he obtained value for that sovereign in seeing how easy it was in a persistent and chronic case to effect a cure. His own methods were somewhat a rule of thumb. He made a practice of appealing to the boys, be they ever so small and ever so unintelligent, and telling them, 'You are flat, put it right.' He did not give them a note to put it right with, that was not necessary, but got to the radical wrong at once by appealing to what intellect the boys might have and appealing to their memory. They started perhaps in C minor and got down to B or B flat, and he then told them simply, 'You're flat, get back,' and in the process of the piece there would be surprising results even from very small boys. They got interested, and it was amusing to see how quickly and effectually the cure was achieved. Thus there was at hand a far readier remedy than one was apt to think. The evil was serious and important because an otherwise fine performance might be spoiled by this rank piece of carelessness. Those present who had choirs under their control should have a quiet talk with the singers and impress upon them the seriousness of the evil: that it was not a fad of one or two people, and should show them that it was stupid, a grave moral error, a lack of discipline, and a lack of good manners to sing flat. They could be taught that it was worse than wicked, it was vulgar. One practice was extremely useful, especially for voices in large numbers—*pianissimo* singing on a common chord. Excellent results could be obtained by singing a major or a minor chord, preferably one that was euphonious. Take C in the bass, G a fifth above in the tenor, C above that in the alto, and E flat (or E natural) above that in turn for the trebles—all respectable notes for individual voices—and tell the singers to sustain these chords, devoting a quarter of an hour to them if necessary, until everybody had enjoyed the euphony of their own voices and their own agreement with other voices.

In replying to questions, Dr. Davies went a little further into the details of his methods and said that in rectifying flat singing he always found it best not to sound the note at all on the pianoforte, but to ask the singers to raise their own voices by recollection as soon as they possibly could to the pitch required. He always found this method efficacious.

Dr. McNaught pointed out that choirs sometimes maintained the original pitch after singing much out of tune all through. Many good musicians could not say for certain whether an unaccompanied choir had ended in pitch until the pianoforte announced the fact! They derived deep pleasure from the performance and yet had to condemn retrospectively what they had heard. The problem was an

ever present one, and Dr. Davies's sovereign cure, good as it was, would not always apply.

Mr. Harry Evans thought that too much was made of keeping the pitch. He would be glad to see the wretched pitch question done away with entirely, and prizes awarded for interpretative merit.

Mr. W. H. Hadow, in an eloquent address on 'My impressions of competition festivals,' which was highly appreciated by the audience, said that while he had no claim to be considered a festival competition worker, his opinions might be of interest to the members of such an Association as theirs, which consisted of experts. An outside opinion might be of value if only to provoke discussion. Molière used to read his plays to his cook in order to find out what the great public was likely to think of them. He desired to express his sincere thanks to the organizers of these festivals, not only for what they had done, but also for that from which they had spared him and others. It was within memory, for the festivals were little more than twenty years old, what kind of undefinable, hybrid, miscellaneous entertainment used to represent the art in our country districts, where the vicar read Longfellow and the doctor read Artemus Ward, where the squire's daughters played 'Un morceau brillant' by Sydney Smith, where the solo songs 'Meet me by moonlight alone,' very arch and coy, and 'The death of Nelson,' very full and throaty, were sung, and the choir performed some artless ditties under the direction of a worried and rather irritable schoolmaster. Not only were these performances of themselves deplorable, but still more deplorable was the total absence of any kind of criticism. Every single item in the programme was equally assured of its encore, and next Saturday's local paper had an article in which every performer was equally and sedulously praised, in which the 'Ladies from the Hall' were commended, the doctor was duly praised, and the other readers were told they had surpassed themselves in their endeavour to combine amusement with instruction, while even the choir was patted on the back for the 'rendition' of its 'morceau.' They provided an organization for the selection of pieces that met what he believed was really a national need—the need of good music. At the same time he hoped it would not be taken amiss if he suggested one or two points of criticism. For one thing, he felt the works sometimes selected for choirs were a little bit too difficult. Had they not sometimes been selected more on the ground of undeniable intrinsic beauty than of their adaptability to the half-developed resources of those by whom they were to be presented? He sometimes felt that small choirs had to undertake larger tasks than they could reasonably be expected to perform. He was also of opinion that there might be a little too much attention paid to solo singing at these festivals. The soloist was quite certain to come to the front anyhow, and these festivals were primarily intended to encourage the corporate feeling of choral singing. If our heaven-born tenor conceals himself in the garb of a tram conductor the discriminating eye will penetrate his disguise.

Mr. Hadow thought there was room for a little further advance and improvement in the training of musical intelligence. It was imagined that musical intelligence and musical performance were two separate things, that one could be had apart from the other. That was heresy. Another point on which he had heard the festivals criticised was that they were bad in so far as they were competitive. He entirely disagreed with that view, because people must have something 'to play for,' so to speak. When Ruskin came as a professor to Oxford he preached that outdoor games like cricket, football and so on were immoral because they fostered competition and desire for victory. He got young Oxford to give up the games and to go with him to a village to make a road, which he said would provide better exercise and have no taint of competition. The main result to-day is that at Oxford there are ten times as many competitive games as there were in Ruskin's time, and the road is an elongated quagmire. Competition when it was personal was liable to all sorts of evils and diseases; but when competition was corporate, not playing for one's own hand, but for one's institution, then he believed it was a healthy thing. He would not give a straw, as human nature stands at present, for a boy who did not want to win something for his school, or an undergraduate who did not want to win something for his college. When he saw, as he had seen, a winning choir at a competition festival fly from

the judge's award to the telegraph office, in order to send to relations and friends the news of its victory, not a victory of winning something for itself, but a banner or a cup or a shield to put up in the village hall, then he thought that it was not a slur on or a defect in these festivals, but a distinct advantage and merit. *The esprit de corps* of the village choir was an altogether wholesome thing. It might be that, as the philosophers said, the day might come when we should only have wisdom for a pleasure, but when that day came the millennium would have arrived and he would be dead.

There was another advantage of these competition festivals. We had been a little too much inclined in the past to rank artistic achievement in music, in literature, in everything in fact, not so much by the general devotion and level of intelligence in the country, as by our great men. That was just as irrational as it would be to refuse to eat anything at home on the ground that once or twice every few years one dined with a city company. We were justly proud of our great names, but it was not by our great names that we should be saved, but by the general level of intelligence throughout the country. It was salutary to remember that while we plumed ourselves as being the nation that produced Shakespeare, we were also the nation which, if it did not produce, had at any rate imported without duty the controversy whether or not the works of Shakespeare were written by Francis Bacon. If our Continental neighbours admired us for the one thing, they looked upon us simply with stupefaction for the other. There were the great musical festivals, but unless the general level of public taste rose to meet their demands, there would not be any hope of getting continuous texture of musical taste or standard of ideals throughout the country. This was the work those engaged in the competition festivals were engaged upon; they were working up the dead level of the penny reading and getting hold of people who had never known what it was to sing Bach or Mozart, and lifting them to meet the level of the great musical festivals. So long as he saw this work increasing year by year he would be grateful and wish God-speed to the Association.

The Hon. Maude Stanley read a paper on the utility of the competitions in connection with girls' clubs. She described in detail the working of the Girls' Club Union which she founded many years ago, and which had now grown into an important institution. The influence of the choral practice had been most salutary. Mr. W. Holmes (London) also gave his testimony as to the refining influence of the singing practises and to the stimulus of the competitions. The great success of the factory girls' classes in Ancoats, Manchester, under Miss Ashworth, was mentioned.

The last paper read was by Dr. McNaught on 'Points from Competition Schedules.' The various conditions as to prizes and sight-singing, &c., were described and reviewed.

The Conference then separated. It was generally acknowledged to be the most useful that had been held by the Association.

SOUTHPORT.—July 4, 5 and 6.

This was the second competitive festival held in this attractive sea-side town. It was promoted with great energy by the secretary, Mr. F. W. Jackson; and a strong committee, with Mr. W. C. Lord as chairman, gave the undertaking influential support. The entries were numerous and the audiences large. The children's day brought forward troops of vocal and instrumental soloists, six school choirs in a local class, ten school choirs in an open class, five band of hope choirs and five action-song choirs. The results in these classes are recorded in this month's SCHOOL MUSIC REVIEW. On the second day over 200 adult solo-singers, six girls' friendly society choirs and eleven church and chapel choirs appeared. The choral honours fell in one class to St. Luke's Church, Southport (Mr. J. C. Clarke), and in another class to the Wigan Choral Class (Mr. A. Knight). On the third day the classes were all choral and, with one small exception, were open to the whole country. Nine female-voice choirs competed, and Preston Lyric (Mr. Joseph Smith) came out first. There were only three male-voice choirs, but these were of the very best, viz., Habergham (Mr. E. Hitchon), Manchester (Mr. W. S. Nesbitt) and Southport (Mr. J. C. Clarke). The tests were 'O peaceful night' (Edward German), 'Battle song' (Schumann), 'Liebe' (Strauss), and

'The word went forth' (Mendelssohn). The performances were all impressive. 'Liebe' was sung very finely by Mr. Clarke's choir, and Manchester excelled decidedly in the first two pieces and the last. Habergham displayed its characteristic virility and extraordinary resonance, but did not succeed so well in subtle passages. The result announced was somewhat of a surprise, inasmuch as Southport and Manchester were tied for the first place.

The chief mixed-voice class attracted five choirs, viz.: Southport (Mr. W. Tattersall), Salford (Mr. F. W. Blacow), Padiham Vocal Union (Mr. E. Hitchon), Hanley Cauldon (under its new conductor, Mr. W. Sherratt) and Slaithwaite (Mr. T. E. Pearson). The test-pieces were: 'O death, thou art the tranquil night' (Cornelius), 'The Cruisken Lawn' (Stewart), 'On the Alm' (Elgar), and 'Tell me, thou soul' (Havergham Brian). The five choirs sang the first two pieces, and three had to be selected to sing the other two pieces. While all the first performances presented features of interest, it cannot be said that the Cornelius piece was satisfactorily interpreted by more than one choir, namely, the Padiham Choir. They at least realized the profound and moving beauty of this wondrous piece, and in doing so displayed beautiful tone and fine training. The Hanley Choir also sang with rare beauty of tone, but with not enough penetration into the inwardness of the piece. The official result of this first hearing spread consternation over probably nearly everybody concerned, including the adjudicators, for it turned out that Padiham was not one of the three choirs selected for the final tests. Hanley, Slaithwaite, and Southport were the three fortunate choirs chosen, and in the end they were placed in the order named.

Sight-singing was treated in a regrettably casual way. By a mischance copies were not available at the appointed time and, later, after a search in the town had yielded some music, the Manchester Orpheus strained their memories more than their intellects by singing Bishop's 'What shall he have that killed the deer,' at sight! There is undoubted vitality in the competition festival movement when it can survive such incidents as these.

We have left to the last a description of the method of adjudication adopted. The three judges in all the important classes were screened and separated and not permitted to confer, and they gave no detailed criticisms, the results in figures being announced by a member of the festival committee. Then, in case a furtive look at a programme might enable them to discover which choir was singing, another order of numbering was announced from the platform. Further, an objection was made to the secretary collecting the marks from the three boxes, or 'bathing tents,' as Mr. Noble aptly described them, because in doing so he might be tempted to make revelations. The judges so 'cabin'd, cribb'd, conft'd, bound in,' were three of the foremost men in the profession, viz., Dr. Cummings, Mr. Coleridge-Taylor and Mr. T. Tertius Noble; Dr. Challinor and Mr. R. J. Forbes also assisted. The separation of the judges was the worst feature of the plan. A rapid exchange of ideas in the box is one of the best safeguards against mistakes and the surest means of arriving at the average mind. As it was, the figures showed that in more than one case the opinion of two judges was over-ridden by the contrary opinion of the remaining one, because of the adoption of different standards of marking. We cannot help thinking that the whole tone of the competition festival movement will be lowered and the cause seriously damaged if this method of treating the judges is generally adopted. A fine aroma of friendly trust and mutual respect will be displaced by an odour of suspicion. A judge with a reputation to lose has the strongest possible motive not to show a bias, especially as he works in public in the fierce light that beats about the adjudicator's throne. His great anxiety is to arrive at a fair and honest conclusion and to be true to himself. We trust the Southport committee, in their praiseworthy zeal for perfection, will not persevere in a scheme which has been condemned alike by competitors, audiences and adjudicators.

MANCHESTER.—A competition organized by the Non-conformist Choir Union was held on June 29. Ten choirs competed. Stretford (Mr. T. Corlett), Oxford Road (Mr. Mottram) and Cheetham Hill (Mr. J. Taylor) were winners in their respective sections. Mr. H. Whittaker adjudicated.

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BAYREUTH.

Various reports have been circulated to the effect that in future Herr Siegfried Wagner will have sole direction of the Bayreuth festivals, but it is now stated that Frau Cosima Wagner has no intention of withdrawing from the post she has held for so many years. Her reported retirement was said to be owing to the state of her health. In connection with these festivals it may be noted that July 26 was the twenty-fifth anniversary of the production of 'Parsifal.' Of the original cast, H. Winkelmann (Parsifal), T. Reichmann (Amfortas), Scaria (Gurnemanz), Kindermann (Titel), and Materna (Kundry), only the last is still living.

BERLIN.

The following works will be produced at the Hofoper next season: Resnick's 'Donna Diana,' Eugen d'Albert's 'Tiefland,' Richard Strauss's versions of the two Iphigenias of Gluck, and Leon Blech's 'Aschenbrödel.' Also, by command of the Kaiser, Verdi's 'Don Carlos' and Massenet's 'Hérodiade.'

COLOGNE.

The Lower Rhenish Musical Festival was held here from June 29 to July 1, under the direction of Herr Fritz Steinbach. The choir consisted of 400 and the orchestra of 132 players. On the first day Bach was represented by three works, including the great unaccompanied motet 'Singet dem Herrn,' the rendering of which was most impressive. Another triumph was the performance of the 'Choral Symphony.' The second day was devoted to Brahms, of whose music Steinbach is one of the greatest interpreters. Brahms was worthily represented by the 'Haydn' variations, the Symphony in C minor, the Pianoforte concerto in D minor, with Mr. Frederic Lamond as soloist. On the last day Schubert's 'Unfinished' Symphony, Tchaikovsky's Violin concerto, with Mischa Elman as soloist, Strauss's 'Don Juan,' important excerpts from 'Parsifal,' and songs with orchestral accompaniment by Mahler, provided a varied and interesting programme.

FERRARA.

In the year 1609 the great composer and organist, Girolamo Frescobaldi, published his first work, a collection of Madrigals a 5 at Antwerp. The three hundredth anniversary of this event is to be celebrated in this city, where Frescobaldi was born in 1583, by the publication of an album of his works issued under the auspices of the Società del Quartetto.

MILAN.

Two brothers, Cesare and Alberto Mangili, have offered to present the Conservatorio with a sum of £2,000 in order to provide purses for poor pupils who wish to study music. A royal decree has been issued authorizing the institution to accept the gift.—Madame Parmentier, better known by her maiden name Teresa Milanollo, who died at an advanced age in 1904, bequeathed 90,000 francs to the Milan Conservatorio, the interest of which is intended to assist gifted but poor students in the classes of string instruments. The sum has just been handed over to Signor Gallignani, Director of the Institution. A letter in *Le Ménestrel*, written by M. le Général Parmentier, gives the further information that his wife bequeathed exactly the same sum to the Paris Conservatoire; also that she left all the artistic souvenirs of herself and her gifted sister—who died at an early age in 1848—to their native city, Savignano in Piedmont.

MUNICH.

An executive committee of seven members has been appointed for the organization of the festivals and concerts to be given during the Exhibition to be held here next year. MM. Siegmund von Hausegger, Felix Mottl, Max Reger, Richard Strauss, and Felix Weingartner have been named honorary members.

PRAGUE.

On the third anniversary (May 1) of Antonín Dvořák's death a bust of him was placed in the foyer of the National Theatre, by the side of those of his eminent fellow-countrymen, Smetana, Fibich, Bendl and Joseph Leva.

PARIS.

The much-coveted *Prix de Rome* has been awarded by the Institut to M. Leboucher, who won the *second prix* in 1906. He studied with M. Widor the eminent organist. The *second prix* has been awarded to M. Mazellier, a pupil of M. Lenepveu. Fortune was unfavourable to MM. André Gailhard and Gaubert, who had previously gained the *second prix*, the one in 1905, the other in 1906.—MM. Messager and Broussan have acquired from Messrs. Schott the right to perform 'Götterdämmerung' at the Opéra; so now they will be able to perform the whole of the Tetralogy.

VIENNA.

The following novelties are announced for the forthcoming season at the Hofoper: v. Zemlinsky's 'Der Traumgorg,' Bittner's 'Die rote Gred,' Goldmark's 'Das Wintermärchen,' Roller's 'Rübezahl,' and Debussy's 'Pelléas et Mélisande.'

The Sunday afternoon recitals of sacred music instituted at Dover College by Mr. J. Edis Tidnam, the newly-appointed director of the music, have attracted large audiences. The music performed has comprised Schubert's Unfinished and Beethoven's Fifth Symphonies which have been well rendered by the College orchestra, as also have Stainer's 'Crucifixion,' and various part-songs by the College choir. In addition there have been given Rheinberger's Suite for violin, violoncello, and organ, and trios by Schumann and Mendelssohn. These Sunday concerts take place in the College hall, which contains a large four-manual organ, presented by the late Dr. Astley. During the present vacation the chapel organ is being entirely rebuilt and enlarged at a cost of about £1,200, the last munificent gift of Dr. Astley to the College.

An appeal for contributions towards a memorial to be erected over the grave of the celebrated clarinettist, Richard Muhlfield, who died in June last, and for whom Brahms wrote some of his finest chamber compositions, has been issued in Germany by the conductor of the Meiningen Orchestra, and is addressed to all the friends and admirers of the late great artist. Contributions may be sent to Professor Wilhelm Berger, Meiningen, Germany.

Mr. G. F. Sewell, on his retirement, on the ground of ill-health, from the honorary secretaryship of the Bradford Festival Choral Society, has been presented with a testimonial, in the form of a cheque for £250, in acknowledgment of the splendid services rendered by him to the Society during the twenty-five years he has discharged his arduous duties.

Clifton College includes among its open Scholarships one of £25 for Music: it has been gained this year by D. G. A. Fox, a boy in the school. The head-master, the Rev. A. A. David, himself a violinist, is keenly interested in the musical department of the College, which is under the efficient supervision of Mr. A. H. Peppin.

The Magdalen College commemoration concert took place on June 26, when an interesting and varied selection of vocal and instrumental music was performed. Unlike other college concerts, at Oxford, the programme was carried out entirely by Magdalen men and choristers. Dr. Varley Roberts conducted.

At the meeting of the Provincial Grand Lodge of Buckinghamshire, held at Freemasons' Hall on July 11, Mr. George F. Andrews, organist and choirmaster of High Wycombe Parish Church, was appointed Provincial Grand Organist by the Right Hon. Col. Lord Addington.

Mr. C. W. Stear has been appointed conductor of the Bristol North Choral Society in succession to Mr. J. Bending, who has been compelled to leave England on account of ill-health.

The Christchurch (N.Z.) Musical Union on June 11, performed, under the direction of Dr. J. C. Bradshaw, Stanford's 'Revenge' and a cantata entitled 'Hinemoa,' a Maori legend, composed by Mr. Alfred H. Hill.

Mr. Henry Beauchamp and Mr. Edward Iles have been appointed professors of singing at the Royal Academy of Music.

Dr. W. B. Ross has been appointed conductor of the Philharmonic Amateur Orchestral Society, Edinburgh.

Answers to Correspondents.

A. O.—With regard to the air 'Ombra mai fu di vegetabile,' from Handel's opera 'Serse'—made famous by the so-called *Largo* as adapted by Hellmesberger—the most detailed information about the opera is to be found in Burney's 'History of Music,' Vol. iv., p. 423. Space will not permit us to give the whole of this interesting extract, but Burney truly says that the above air is in 'a clear and majestic style, out of the reach of time and fashion.' As to the libretto, he says: 'I have not been able to discover the author of the words of this drama; but it is one of the worst that Handel ever set to Music: for besides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apostolo Zeno and Metastasio had banished from the serious opera. However, it gave Handel an opportunity of indulging his native love and genius for humour; and the airs for *Elviro*, a facetious servant in this opera, are of a very comic cast.' In spite of its humour, the opera was only performed five times under Handel's direction, the first of which was on April 15, 1738. The comic nature of the libretto is somewhat against the idea that the above song 'represents the tribute to the simple beauty of Nature extorted from one of the mighty ones of the earth.' Handel wrote the air in the key of F, and it is headed *Larghetto*.

LEBA.—The following speeds are suggested for the pianoforte pieces you name.—Bach's 'Italian concerto': *Allegro*, crotchet = 96; *Andante*, quaver = 104; *Presto*, minim = 112. Beethoven's Sonata in E flat (Op. 7): *Allegro molto*, dotted crotchet = 126; *Largo*, quaver = 92; *Allegro*, dotted minim = 76 (*minore* section = 66); *Rondo*, crotchet = 60. Beethoven's Sonata in E (Op. 14, No. 1): *Allegro*, crotchet = 138; *Alligretto*, dotted minim = 60; *Rondo*, minim = 76. There are two Studies in A major by Cramer in Book 3 (Peters edition). That headed *Allegro* should be played at crotchet = 144; the other one (*Arpeggio*), in 2-4 time, at quaver = 160.

H. G. D.—For your lecture on 'Mendelssohn' you could not do better than consult Sir George Grove's biography in the 'Dictionary of Music and Musicians.' As you ask for the dates of articles on the composer which have appeared in THE MUSICAL TIMES, and which may be of some use to you, we gladly give them: 'Reminiscences of Mendelssohn,' August, 1892; 'Mendelssohn's drawings,' November, 1897; and 'A humorous sketch by Mendelssohn,' November, 1900. An article on Mendelssohn's music associated with 'Hark! the herald angels sing' appeared in our issue of December, 1897.

F. B. H.—The only suggestion we can make in order that you may realize your 'ambition to travel as musical director to some light opera' is to apply to the managers of opera companies, stating your qualifications and experience. An advertisement in the *Era* might be a useful method of making your ambition known.

G. R.—You could not do better than article yourself to an English cathedral organist. We cannot give even an approximate cost of taking such a step, but you could easily ascertain this by answering the advertisements of that nature which appear in this journal.

G. E. B.—We should advise you to practise on an ordinary church organ rather than on an American organ with pedals, because the pedals of the latter are often not according to scale. We regret that we cannot undertake to give the names of instrument makers.

ORGE.—For a 'Pedal method for the pianoforte' see that by A. F. Venino, also the pianoforte pedal studies from Kubinstein's 'Historical Concerts.' For octave studies, try Franklin Taylor's 'Progressive Studies for the Pianoforte,' Books 35 and 36.

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B. E. S.—No biographical sketch of the lady you name has appeared in THE MUSICAL TIMES.

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| 3. Where shall the lover rest | ... | Scott |
| 4. Willow, Willow, Willow | ... | Shakespeare |

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- | | | |
|----------------------------------|-----|-------------|
| 1. O Mistress Mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | " |
| 3. No longer mourn for me | ... | " |
| 4. Blow, blow, thou winter wind | ... | " |
| 5. When icicles hang by the wall | ... | " |

THIRD SET.

- | | | |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| *3. To Althea, from prison | ... | Lovelace |
| *4. Why so pale and wan | ... | Suckling |
| 5. Through the ivory gate | ... | Julian Sturgis |
| *6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| *1. Thine eyes still shined for me | ... | Emerson |
| *2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| *3. When we two parted | ... | Byron |
| 4. Weep you no more | ... | Anon. |
| 5. There be none of beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian | ... | Julian Sturgis |
| *2. Proud Maisie | ... | Scott |
| *3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
| 7. A Lullaby | ... | E. O. Jones |

SIXTH SET.

- | | | |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen | ... | E. O. Jones |
| *2. And yet I love her till I die | ... | Anon. |
| *3. Love is a bable | ... | Anon. |
| *4. A lover's garland | ... | Alfred P. Graves |
| 5. At the hour the long day ends | ... | Alfred P. Graves |
| 6. Under the Greenwood Tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

EIGHTH SET.

- | | | |
|------------------------|-----|------------------------|
| 1. Whence | ... | Julian Sturgis |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian | ... | George Meredith |
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Yours sincerely,
Harry J. Evans



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 419. I
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 396. I
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looked, and behold a white cloud

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ANTHEM FOR HARVEST

Rev. xiv. 14, 15;
S. John iv. 35 36;
S. Matthew xiii. 39.

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Lento. *TENOR SOLO. RECIT.*

Lento. $\text{♩} = 66.$ I looked, and be-hold a white

pp Sw. cres. *sf* *pp*

Ped.

cloud, and up-on the cloud one sat . . like un-to the Son of man, having on his

Largamente. a tempo.

head a gold-en crown, and in his hand a sharp sickle.

Largamente. *p Gt. (Sw. coupd.)* *f* *sf*

And an-o-ther an-gel came out of the temple, crying with a loud voice unto him that sat on the

pp Sw. cres. *senza Ped.* *Ped.*

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I LOOKED, AND BEHOLD A WHITE CLOUD.

ff RECIT.

cloud. Thrust in thy sickle, and reap: for the time is come for thee to

f Full Sw. *Gt. sf* *ff*

solenne.

reap; for the har-vest of the earth is ripe.

sf *rall. mp* *Sw.* *p*

32 ft.

Allegretto. *SOPRANOS.* *p sostenuto.*

Lift up your

Allegretto. ♩ = 80.

Ch. Sw. p *coupd.*

senza 32 ft.

eyes, and look up-on the fields; for they are white e-ven un-to har-vest. And

he that reap-eth re-ceiv-eth wa-ges, and ga-ther-eth

I LOOKED, AND BEHOLD A WHITE CLOUD.

fruit . . . un - to life . . . e - ter - - - nal,
BASSES. *mf*

Lift up your eyes, and

look up on the fields; for they are white ev-en un-to har-vest. And he that

reap - eth re - ceiv - eth wa - ges, and ga - ther - eth fruit . . .

TENORS. *p cres.*

Lift . . . up your

. . . un - to life . . . e - ter - - - nal.

I LOOKED, AND BEHOLD A WHITE CLOUD.

SOPRANOS.

mf

Lift up your eyes, and look up-on the fields; for they are

eyes, and look up-on the fields; for they are white e-ven un-to har-vest. And

white e-ven un-to har-vest...

he that reap-eth re-ceive-eth wa-ges, and ga-ther-eth

TENORS.

fruit un-to life e-ter-nal.

BASSES. *mf*

Lift up your eyes, and

ALTOS.

Lift up your eyes, and look up-on the fields; for they are

Lift up your eyes, and

look up-on the fields; for they are white e-ven un-to har-vest. And

I LOOKED, AND BEHOLD A WHITE CLOUD.

SOPRANO.

mf

Lift up your eyes, and look . . up - on . . the fields; for they are

white e - ven un - to har - vest. And he that reap - eth re - ceiv - - eth

look up - on . . the fields; for they . . are white un - to

he that reap - eth re - ceiv - eth wa - ges, he . . that

Gt.

dim. *p* *cres. f*

white e - ven un - to har - vest. And he that reap - eth re - ceiv - eth

dim. *p* *cres. f*

wa - ges, re - ceiv - eth wa - ges, and he . . that reap - eth re - ceiv - eth

dim. *p* *cres. f*

har - vest, un - to har - vest, and he . . that reap - eth re - ceiv - eth

dim. *p* *cres. f*

reap - eth re - ceiv - eth wa - ges, and he . . that reap - eth re - ceiv - eth

cres.

wa - ges, and ga - ther - eth fruit . . un - to life . . e -

cres.

wa - ges, and ga - ther - eth fruit . . un - to life . . e -

cres.

wa - ges, and ga - ther - eth fruit . . un - to life . . e -

cres.

wa - ges, and ga - ther - eth fruit . . to life . . e -

I LOOKED, AND BEHOLD A WHITE CLOUD.

ter - - - nal, un - to life e - ter - nal. . .

ter - - - nal, un - to life e - ter - nal. . .

ter - - - nal, un - to life e - ter - nal. . .

ter - - - nal, un - to life e - ter - nal. . .

Lento. **SOPRANO SOLO. Quasi Recit.** *poco cres.*

The har - vest . is the end of the world;

Lento. $\text{♩} = 76$

Sw. pp *poco cres.*

32 ft.

$\text{♩} = 72$

and the reap - ers are the an - - gels. . .

dim. $\text{♩} = 72$ *dim.* *p*

p Ch. 8 ft. Sw. coupd.

mp pp

A - - men, . .

mp pp

A - - men, . .

mp pp

A - - men, . .

mp pp

A - - men, . .

pp rall. mf ppp

A - - men. . .

pp rall. mf ppp

A - - men. . .

pp rall. mf ppp

A - - men. . .

pp rall. mf ppp

A - - men. . .

rall. pp ppp

Sv.

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